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ON
TEST



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Saturday 25 February 2012

amateur

Photographer

NIKON

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D800

At long last, but worth the wait

LATEST
NEWS



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HANDS-ON REVIEW

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THE FIRST K-MOUNT CSC
Pentax shows the unique K-01



HOW TO

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FIND A NEW ANGLE
Make your pictures stand out
Lee Frost's expert tips and tricks

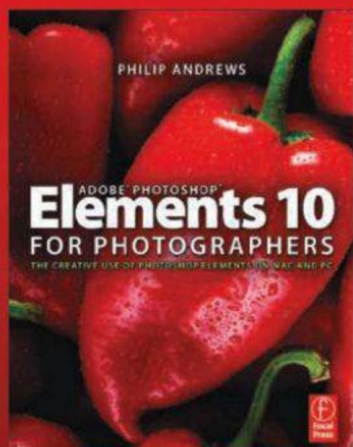


COLLECTABLE FUN

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NINE GO MAD IN VENICE
Vintage favourites take to the water

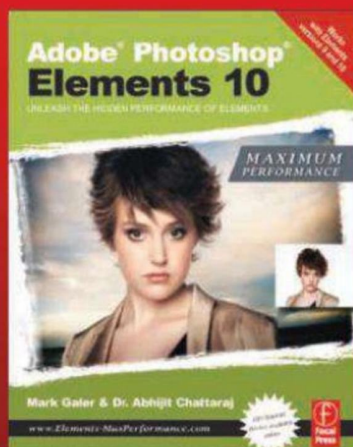
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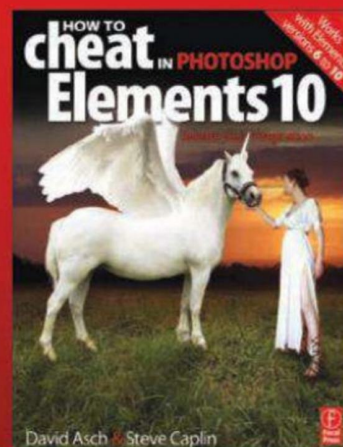
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Amateur Photographer For everyone who loves photography

I HAVE met and worked with quite a number of Australians in my time, and of all of them there was only one that I wasn't especially keen on. On the whole I find Australians friendly and outgoing, and actually very much like the British with their love of friendly rivalry. This is all generalisation, I know. They, of course, enjoy an outdoor life, and on this side of the planet they are famous for barbecues, flip-flops, surfing, a ball game with no rules and a light lager that the barmaid in our local says real Australians never actually drink.

It stands to reason that Australians must have their own designers, otherwise they'd have no houses or clothes to wear, but being perhaps

ignorant rather than disrespectful I can't actually name a single one. I can imagine beachwear and boat designers, but I wonder if Marc Newson, the man behind the new Pentax K-01 is not only the designer of the first mirrorless camera to have a full-frame mount, but perhaps also the first Australian camera designer of all time. His specialty, as they say, seems to be chairs, and his trademark colour, oddly enough, is a very bright yellow. Someone will fill me in, I am sure.



Damien Demolder
Editor

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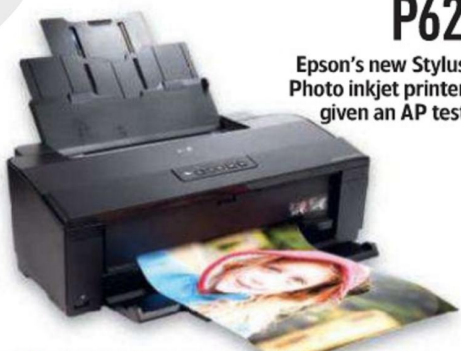
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IN AP 4 FEBRUARY WE ASKED...

Does Kodak deserve to survive?



YOU ANSWERED...

A Yes, I don't like to see any firm close	11%
B Yes, the company is part of photo history	47%
C I'd like to see Kodak get a second chance	24%
D No, it just hasn't kept up	18%

THIS WEEK WE ASK...

How does the Pentax K-01 rate for looks, in your opinion?

VOTE ONLINE www.amateurphotographer.co.uk

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Tony Kempen takes some camera curiosities to Venice

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123 **Email:** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email:** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email:** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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Our Price: **£179.00**

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Our Price: **£131.00**

Not Available on this item

70-300mm f4 APO



Our Price: **£183.00**

Not Available on this item

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Our Price: **£299.00**

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Our Price: **£1269.00**

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Not Available on this item

18-200 mm DC OS



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APNews

News | Analysis | Comment | PhotoDiary 25/2/12



Kodak expects to achieve annual savings of more than \$100 million

Kodak axes camera production, page 6

Photographers called to Leveson Inquiry

PHOTOGRAPHERS HIT OUT AT 'AMATEUR PAPARAZZI'

AP RIGHTS WATCH
Committed to defending your photographic rights!

PRESS

photographers are unfairly labelled 'paparazzi' and should not be regarded as professionals just because they carry a 'posh-looking camera', the Leveson Inquiry hears.

Neil Turner, vice-chairman of the British Press Photographers Association (BPPA), told the inquiry into press ethics: 'It's overuse of the term paparazzi that is the primary problem.'

'All our members will tell you that they frequently get called the paparazzi, usually in a jokey way. Professional photographers are exactly that – they do it for a living. They do it professionally – they are not just some bloke with a posh camera.'

Turner said the term 'paparazzi' has been used with 'ridiculous abandon' and blamed 'lazy descriptions' by the public and media.

The BPPA was called as a witness to the inquiry after it expressed dismay at the negative portrayal of press photographers by previous Leveson witnesses.

In its Leveson submission, the BPPA stressed that press photographers' duties can comprise a variety of shoots including coverage of sports events, press conferences, and war and famine.

'People who look like press photographers and use much the same equipment – whose pictures often end up in the press – are



BPPA vice-chairman Neil Turner took the stand at the Leveson Inquiry on 7 February

causing much of the problem,' Turner told the inquiry earlier this month.

The BPPA describes such photographers as 'celebrity-chasing amateur paparazzi', or 'stalkarazzi'.

Turner claimed that their behaviour is at times illegal and unethical.

'They involve chasing people down the road driving dangerously/illegal, initiating a reaction and response from people to get different facial expressions in a completely over-the-top way.'

Turner said he had heard of a case where a photographer had staged a fight with a subject and another photographer – who was

part of the ruse – would take a photo of the dispute. Afterwards the photographers would 'split the money'.

The BPPA proposed a four-pronged approach to tackle the matter: first a series of tests for editors to ensure that pictures for publication have been sourced ethically and legally; treatment of pictures taken by those holding a UK Press Card to be given priority by publishers over those without; ensuring press cards are withdrawn for photographers breaching a code of conduct; and a credit-card-sized 'pocket note' that summarises the rules to which photographers should adhere.

Lord Leveson welcomed the BPPA's submission but suggested it would be difficult to encompass every point of law onto a single card in this way, adding that publications have a 'responsibility' for what they publish.

'Responsible photographers, like responsible journalists, are not part of the problem... they do need to be part of the solution.'

Turner said the BPPA would object to the introduction of a French-style privacy law, suggesting this could mean politicians hiding private matters that it would be in the public interest to expose.

Turner also urged people in the news to be more relaxed about having their picture taken and encouraged organisers of events, including the Leveson Inquiry, to open their doors for photographers to take still images.

SNAP SHOTS

● Renowned photographer Simon Marsden, who specialised in gritty b&w images of subjects including mystical landscapes, gothic graveyards and old ruins, has died aged 63. Simon first developed an interest in photography when his father, a keen landscape photographer, gave him a Leica for his 21st birthday. For tributes, see next week's *News*.

● Nikon is offering up to £50 cashback on its Nikon J1 and V1 camera or lens kit combinations. The offers run until 2 April and all claims must be received by 30 April 2012. Visit www.nikon.co.uk/cashback.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com



SPANIARD WINS WORLD PRESS PHOTO CROWN

SPANISH photographer Samuel Aranda has won the coveted World Press Photo crown.

Aranda's winning image shows a woman holding a relative wounded during demonstrations in Yemen on 15 October 2011.

Aranda, who works for Corbis Images, had been on assignment for the *New York Times*.

Commenting on the winning image, Aidan

Sullivan, one of the judges, said: 'The winning photo shows a poignant, compassionate moment, the human consequence of an enormous event...'

'We might never know who this woman is, cradling an injured relative, but together they become a living image of the courage of ordinary people that helped create an important chapter in the history of the Middle East.'



© SAMUEL ARANDA/CORBIS IMAGES/NEW YORK TIMES

To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

A week of photographic opportunity

PHOTODIARY

Wednesday 22 February

EXHIBITION Photographer's Own Paper Negatives from the 1850s, until 31 March at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com. **DON'T MISS** Snowdrop Season at Prior Park Landscape Garden, Bath BA2 5AH (open 10am-4pm). Tel: 01225 833 422. Visit www.nationaltrust.org.uk.



Thursday 23 February

EXHIBITION Landscape Revisited by Joe Cornish, at Joe Cornish Gallery, North Yorkshire DL6 1NA. Tel: 01609 777 404. Visit www.joecornishgallery.co.uk. **DON'T MISS** Framing Workshop (cost £35) at Stourhead, near Mere, Wiltshire BA12 6QD. To book, call 01747 840 747.

Friday 24 February

EXHIBITION The Great White South, images of Scott expedition by Herbert Ponting (also for sale), until 5 April at Atlas Gallery, London W1U 7NF. Visit www.atlasgallery.com.

EXHIBITION Churches by Sylvia Grace Borda, until 2 March at Belfast Exposed, Belfast, Northern Ireland BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org.



Saturday 25 February

EXHIBITION Married Man and other stories by Natasha Caruana, until 23 March at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org. **EXHIBITION** Early British Photographs from the Royal Collection by Roger Fenton and Julia Margaret Cameron, until 1 April at Royal Albert Memorial Museum, Exeter, Devon EX4 3RX. Tel: 01392 665 858. Visit www.rammuseum.org.uk.

Sunday 26 February

DON'T MISS Digital photography workshop (10am-4pm, cost £75) at Kingston Lacy, Wimborne Minster, Dorset BH214EA. To book, call 07546 231044. Visit www.nationaltrust.org.uk. **EXHIBITION** Sense the City – a Flickr photography project, until 18 March at London Transport Museum, London WC2E 7BB. Tel: 0207 379 6344. Visit www.ltmuseum.co.uk.

Monday 27 February

EXHIBITION Marco Glaviano: Supermodels, until 24 March at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Lucian Freud: Studio Life by David Dawson, until 2 March at Hazlitt Holland-Hibbert, London SW1Y 6BB. Tel: 0207 839 7600. Visit www.hh-h.com.

Tuesday 28 February **LATEST AP ON SALE**

EXHIBITION An Age of Confidence: Photographs [architectural] by Bedford Lemere & Co, until 7 May at Lady Lever Art Gallery, Merseyside CH62 5EQ. Visit www.liverpoolmuseums.org.uk. **EXHIBITION** Over the Parched Field by Akiko Takizawa, until 1 March at Daiwa Foundation Japan House, London NW1 4QP. Tel: 0207 486 4348. Visit www.dajf.org.uk.

Savings of \$100m forecast

KODAK TO PHASE OUT CAMERA PRODUCTION

EASTMAN Kodak has confirmed that it plans to phase out production of digital cameras, pocket video cameras and digital pictures frames over the next few months in a bid to save \$100 million a year.

In a statement, the firm said it plans to stop output in the first half of 2012, and will instead focus on its brand licensing program, retail photo printing and desktop inkjet printing.

A spokesman described the move as logical 'given our analysis of the industry trends'.

Kodak, which filed for bankruptcy protection last month, will continue to operate its retail-based photo kiosks and Kodak Gallery – a service that allows people to share their images.

It will continue to make consumer inkjet printers and supply products for photobooks, photo greeting cards and calendars.



The Brownie Target is among a Brownie legacy of models stretching back to 1900



NIKON REVEALS 'PROFESSIONAL' COOLPIX P310

THE NIKON Coolpix P310 is billed as a powerful compact for serious photographers.

Due on sale on 22 March, priced £299.99, the 16-million-pixel model sports a lens designed to deliver the 35mm viewing angle equivalent of a 24-100mm zoom.

Boasting 'professional handling', features include Nikon's advanced lens-shift Vibration Reduction, also present on the Coolpix P510 (see page 8) and claimed to allow shutter speeds 4 stops slower than would otherwise be possible.

Also included are full HD (1080p) movie recording, HDR, a 3in (921,000-dot) LCD screen and 99-point AF system.

Manual focusing is possible, as is manual exposure, plus shutter and aperture priority.

The newcomer is compatible with Eye-Fi X2 (or later) wireless transfer cards and is claimed to be able to shoot a maximum burst rate of six frames per second for up to five shots.

The P310, which also allows users to create horizontal and vertical panoramas, will be available in choice of black or white.

SNAP SHOTS

● Workshops are planned as part of the Edinburgh Pinhole Photography Festival, which takes place from 5-17 March. Six leading pinhole photographers are expected to take part in the event at the Royal Botanic Garden. Each afternoon, visitors will have access to a darkroom where they can print their images on Ilford paper. They will also have a chance to try out the Harman Titan 5x4 pinhole camera. A drop-in workshop for beginners will take place from 2-3pm each day. More than 300 children from local schools are also expected to take part. For details visit www.pinholephotographyfestival.co.uk.

● The search is on to find Britain's worst photographer, as part of a publicity stunt dreamed up by event organiser Red Cloud Days. The firm promises to be able to train the winner for free on one of its photography workshops and experience days. Entries for the contest have now closed.



Do you have a story?

Contact Chris Cheesman
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The more expensive D800E (on right) contains a modified low-pass filter

Firm says Japan production back on track

NIKON D800 ENTERS ENTHUSIAST ARENA

NIKON has confirmed the upcoming launch of the D800, a 36.3-million-pixel DSLR aimed at high-end enthusiasts and commercial photographers – borrowing many of its features from the flagship D4.

Priced around £2,400 – and expected in UK shops on 22 March – the FX-format (full-frame) D800 uses the D4's 91,000-pixel RGB metering sensor, Expeed 3 image processor and MultiCAM 3500FX AF system.

The AF system deploys 51 AF points (15 cross-hair points in the centre) and is claimed to deliver low-light shooting down to -2EV ('moonlight' level).

Also like the D4 – which was unveiled last month – selection of the AF and AF-area modes is designed to be possible without the photographer taking their eye from the viewfinder.

Claimed to be 10% lighter than the D700 – which continues in the range – the D800 is housed in a magnesium-alloy body said to be on a par with its three-and-a-half-year-old sibling in terms of its resistance against moisture and dust.

Nikon has also unveiled a variant of the D800, aimed squarely at the medium-format-market. The D800E dispenses with the imaging sensor's anti-aliasing filter, a modification that results in a 'higher, more detailed, resolving camera', explains Nikon.

Nikon concedes that use of an altered low-pass filter risks 'false colour and moiré' in photos. But it expects photographers to counteract these effects by using widely available imaging software, including Nikon's optional Capture NX2.



The Nikon D800 will cost around £2,400. The 3in monitor boasts auto-brightness control

The D800E is due on sale in April, priced £2,689.99.

'We are expanding into new markets,' said James Banfield, Nikon UK's group support and training manager, adding that the camera's market is expected to include both studio and reportage photographers.

'The level of detail that is able to be captured is groundbreaking for a camera of this size,' he claimed.

The D800, which uses the same battery as the D7000, features a top equivalent ISO of 25,600 and minimum of ISO 50.

In an interview with AP, Banfield acknowledged that Nikon would seek to introduce an ISO as low as '25' in future cameras, if customers demanded it, but added that this is not something people have requested, so far.

The firm added: 'The camera's intelligent noise reductions systems manage noise

without sacrificing fine details...'

Banfield said that the new FX CMOS sensor (35.9x24mm) uses Nikon's 'gapless technology' to ensure as much light as possible reaches the sensor.

By incorporating 'broadcast-quality' full HD (1920x1080-pixel) video – also on the D4 – Nikon hopes to grab a previously untapped market, embracing videographers and photographers who also shoot movie footage.

The D800 can record 29 minutes and 59 seconds of video in one take, according to Nikon (the battery lasts for one hour using live video) and includes a headphone out port, allowing sound to be monitored.

Other features include a dual-axis electronic, virtual horizon – viewable on the LCD or via the viewfinder – and a 3.2in (921,000-dot resolution) monitor with auto brightness control. The D800 is designed to shoot at a burst rate of up to 4fps, or 6fps using the DX crop mode with an optional battery pack.

The USB 3.0-compatible model accepts both SD and CF cards using a dual card slot (compatible with SDXC and UHS-1 for SD and UDMA 7 for CF).

The D800 incorporates an optical viewfinder, offering around 100% frame coverage and 0.7x magnification.

Nikon says it has improved the shooting mode dial's 'visibility', using a four-button layout.

There are also dedicated buttons for ISO, white balance and image quality.

'A new bracketing button has been strategically placed to aid such features as HDR,' said the firm in a statement.

Picture Controls, which allow the photographer to fine-tune characteristics such as sharpness and hue, can be accessed via a new dedicated button.

Mirroring the D4, the D800 offers three image area options in addition to full-frame: 5.4 (30.2MP), 1.2x (25.1MP), and DX-format (15.4MP).

To coincide with the launch, Nikon is set to release a new battery pack called the MB-D12, priced £379.99.

AP
THIS
WEEK
IN...

1896

Things were kicking off this week in 1896 as a row surfaced about diffusion vs suppression of focus. Well-known photographers were invited to express their views, but it seems an 'unknown' rogue respondent had entered the fray. He 'personally attacked two of our contributors,' stated AP in a column entitled *The Editorial Function*, 'and expressions were used which no respectable journal would print.' AP was having none of it: 'We took the unusual course of underlining the phrases we objected to, and returned the whole to the writer.' The said photographer hit back, writing, 'I have as much right to ventilate my opinion as they surely,' prompting AP to retort: 'Everyone may or may not have a right "to ventilate" their opinions, but there is all the difference in the world between those who contribute their opinions at the Editor's invitation and those who send them in voluntarily, and we are unaware that the latter have any right to demand publication.'

IN ANOTHER PHOTOGRAPHER.

125

The Editorial Function.

taken by the Council of
Photographic Assoc-
Photographic Education
do it well; there is little

of the fine produc-
by a local contemporary,
in believe in the silver
or varieties in vogue with
silver prints, of negatives
and effective electric-light
which platinotype cannot
ingenuity, ingenuity, and
to yet leave something

LET some enthusiastic correspondents should have over-
looked the fact, we wish to point out to them that the
Editor's office is not that of a publisher's office, and we
must use his discretion as to what he publishes or what he
suppresses. Some thoughtful well-meaning writers do seem
to have mistaken things a trifle of late. To take one instance,
we recently opened a discussion in the AP Club on the subject
of 'Diffusion vs Suppression of Focus' and invited certain
well-known photographers to express their views, whereupon
we received a letter from one quite unknown to us, with a
request that we should publish it.

It personally attacked two of our contributors, and expressions
were used which no respectable journal would print. We took
the unusual course of underlining the phrases we objected to,
and returned the whole to the writer. Now he replies, "I have
as much right to ventilate my opinion as they surely," and
encloses another letter for publication "greatly modified," with
respect to the printing of which, however, we shall still exercise
our discretion. Every one may or may not have a right "to
ventilate" their opinions, but there is all the difference in the
world between those who contribute their opinions at the Editor's
invitation, and those who send them in voluntarily, and we are
unaware that the latter have any right to demand publication.
Should a person believe that he has by any act or words

CLUBNEWS

Club news from around the country

BEACON CAMERA CLUB

School pupils in Worcestershire are urged to enter a competition organised by Beacon Camera Club. The closing date for the Worcestershire Young Photographer of the Year is 29 February. Visit www.beaconcamerclub.co.uk.

VIEWFINDER PHOTOGRAPHIC SOCIETY

The society plans to host 'An Evening with Joe Cornish' on 22 March. The landscape ace will be giving his talk in the Cottingham Civic Hall, Market Green, Cottingham, East Yorkshire. Tickets cost £8. To book call 01482 876 370.

SNAP SHOTS

● Last year's Thailand floods cost Nikon 10,904 million yen (around £89 million) worth of damage to fixed assets and stock, the company has revealed in its latest accounts. The water damaged Nikon's plant at the Rojana Industrial Park in Ayutthaya Province, which is located in central Thailand. The firm treated the damage as an extraordinary loss in its accounts for the year ended 31 December 2011.

● Thirty-six images by American photographer William Eggleston are expected to raise more than \$2.7 million at auction on 12 March. Proceeds from the sale of the 'oversized' (60x44in) works will go towards the Eggleston Artistic Trust. They will go under the hammer at Christie's in New York. Visit www.christies.com for more details.



Coolpix P510 with 24mm wideangle

NIKON UNVEILS 42X SUPER-ZOOM BRIDGE SUCCESSOR TO P500

AMONG a flurry of compact cameras launched by Nikon is the Coolpix P510, a bridge camera sporting a 42x optical zoom lens.

The Coolpix P510 – due out on 22 March, priced £399.99 – features a back-illuminated, 16-million-pixel CMOS imaging sensor, a tiltable 3in (921,000-dot resolution) LCD screen and full HD (1080p) video. The 42x lens is designed to deliver the 35mm viewing angle equivalent of a 24-1000mm zoom.

Features include built-in GPS and a continuous burst rate of seven frames per second at full

resolution (for up to five shots).

The Eye-Fi card-compatible model also comes with HDR, 3D shooting and advanced lens-shift vibration reduction, claimed to allow shutter speeds up to 4 stops slower than would otherwise be possible.

Nikon UK's group marketing manager, Jeremy Gilbert, said Nikon plans to increase its share in the bridge camera arena, a market in which he admits the company has not played a big enough role in the past.

Nikon is also set to debut the 16-million-pixel Coolpix L810, priced £229.99

BRITS ON SONY AWARDS SHORTLIST

UK PHOTOGRAPHERS

are among the finalists in this year's \$25,000 Sony World Photography Awards.

Among those named are Simon Norfolk, finalist in the People category; Anastasia Taylor-Lind (Arts and Culture); Laura Pannack (Campaign); Jayden Tang (Fashion); and Helen Thompson (Still Life).

Meanwhile, shortlisted UK photographers in the Open category – which is aimed at non-professionals – were: Rui Nunes (Architecture); Paul Irving (Enhanced); James Rider,

Ian Taylor and Steve Williams (Panoramic); Tommy Braxton and Thomas Dymond (People); Nick Redman (Smile); Greg Parker (Split Second); George Turnbull (Travel); and Lidia K (Portraits).

AP forum user Jamie Furlong, 41, contacted AP to say he was thrilled to be awarded a commended in the Low Light category, with an image taken in Delhi, India, of an old man working on a sewing machine.

The results will be announced on 26 April.

Visit www.worldphoto.org.



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AP hands-on

Pentax K-01

Pentax adds the mirrorless, interchangeable-lens K-01 to its K series. **Tim Coleman** gives his first impressions following a hands-on first look of the camera

THE K-01 is Pentax's latest addition to its K series of interchangeable-lens cameras. Unlike the company's DSLRs, the K-01 uses a mirrorless system that enables a more compact build. In what is a first, the K-01 combines the mirrorless system with an established DSLR mount – the company's K mount. Pentax users will be happy to know that all K-mount lenses, of which there are many, are compatible with the K-01.

The new camera was created in collaboration with the Australian designer Marc Newson. Marc gave a presentation to journalists at the camera's launch, during which he said that the 'K-01 targets people with an interest in design'. In an interview with Pentax, AP was told that 'we hope the K-01 will attract a new audience'. Certainly, on a first impression, the K-01 is an altogether different camera.

In conjunction with the K-01, the 'world's



AT A GLANCE

- 16.28-million-pixel sensor
- Pentax K mount
- ISO 100-12,800 (expandable to ISO 25,600)
- RRP £629.99 body only or £679.99 with DA 40mm f/2.8 lens

Left: Tim Coleman with the Pentax K-01 at the launch

thinnest interchangeable lens' has been launched – the smc Pentax-DA 40mm f/2.8 XS (61mm equivalent). According to Pentax, the lens has a measured depth of 9.2mm.

FEATURES

The Pentax K-01 uses a 16.28-million-pixel, APS-C (23.7x15.7mm), CMOS sensor. Image stabilisation is built into the sensor itself, which also uses ultrasonic vibration for dust removal. Although the sensor is the same size and resolution as that found in the Pentax K-5, it has been optimised for video use and to preserve battery life. AP was informed by Steven Sanderson of Pentax that the revised sensor is designed by Sony.

It is claimed the new 'Prime M' imaging engine will improve recording performance. Videos can be recorded in full HD (1920x1080-pixel) H.264 format at 30fps, 25fps or 24fps. Still images are recorded in 12-bit raw DNG or JPEG capture, with a high-speed continuous shooting rate of up to 6fps. The ISO range can be extended from its native 100-12,800 rating to ISO 25,600.

Other shooting modes include a number of digital filters, such as toy camera, extract color and high contrast – all of which can be used in both still and video recording.

BUILD AND HANDLING

At first glance, the Pentax K-01 looks undeniably different. Its retro-styled cuboid shape is encased in a ribbed rubber finish. In Europe, the K-01 is available in all black, black and silver, or black and yellow. The rubber finish conceals the HMDi, Av out and mic ports, as well as the SD memory-card slot. On the underside of the camera is the battery compartment. The K-01 uses the same battery as its DSLR counterparts, the Pentax K-x, K-r and K-5.

A mirrorless, interchangeable-lens camera has the potential for a more compact size. Although the K-01 is approximately 30% smaller than the Pentax K-r (by volume), it is bulky compared to other mirrorless cameras. In using the K mount with an APS-C-sized sensor, the K-01 requires the same distance between the sensor and lens mount (flange depth) as Pentax's DSLRs. The main part of the K-01's bulk, then, is in its depth, which measures 59mm. This is almost twice the size of many other compact system cameras. And not only is the K-01 large for its type, but it is also a heavy beast, weighing in at 560g with battery and card.

Thanks largely to the size of the body, the dials and controls on the exterior feel well spaced apart and simply laid out. Dials are chunky and satisfyingly resistant to operate. On the shooting-mode dial is the usual PASM exposure control, plus the interesting inclusion of a high dynamic range (HDR) shooting mode. This mode offers three levels of strength for a wide dynamic range.

The one-push red button on the top is for video recording, while the green button is



Above: The Pentax-D FA 645 55mm f/2.8 AL (IF) SDM AW lens attached to the K-01

a customisable function button. A four-way pad on the rear is used for the key controls of ISO, white balance, flash and drive mode controls.

On the top of the body is a hotshoe mount and a built-in flashgun that is more powerful than most (GN 12m @ ISO 100). What is missing, however, is a viewfinder – and Pentax says there are currently no plans to make one. There is no accessory port by which to attach a potential EVF, so the only remaining possibility is for an optical unit that cannot be linked to the lens. Instead of a viewfinder, the photographer must rely on the 921,600-dot LCD screen to view and compose images. In indoors light, the LCD has a very crisp and bright output, but in strong sunlight it is difficult to see what is on the screen.

This reliance on the LCD screen means that battery life is of a greater concern than with a viewfinder-equipped DSLR. The K-01's specification quotes up to a 540-shot life from a full charge, which is respectable.

Pentax users will be familiar with the in-camera menus. All the usual shooting modes are present, including lens-distortion corrections, interval shooting and multiple-exposure modes.

In a market where the greatest level of control is wanted in the smallest possible

Pentax K-mount cameras have a wide range of lenses available



camera body, the Pentax K-01 stands out as being something different. The camera is worlds apart from the Pentax Q. Yet how popular the K-01's design will be is, of course, down to personal taste.

When I used the new 40mm lens on the K-01, I found it so thin that it was fiddly to remove. Larger, existing K-mount lenses are easily handled, though.

PERFORMANCE

Only pre-production units were available at the launch, so I was not able to record any images with the camera or judge the AF performance fairly, and that included using the older K-mount lenses. I could, however, view images on screen, and my early impressions are that they are very good indeed. As the K-01 uses virtually the same sensor as the K-5, we can expect excellent image quality from the new camera. From the pre-production sample, autofocus seems fast enough, but not quite as snappy as other compact system cameras.



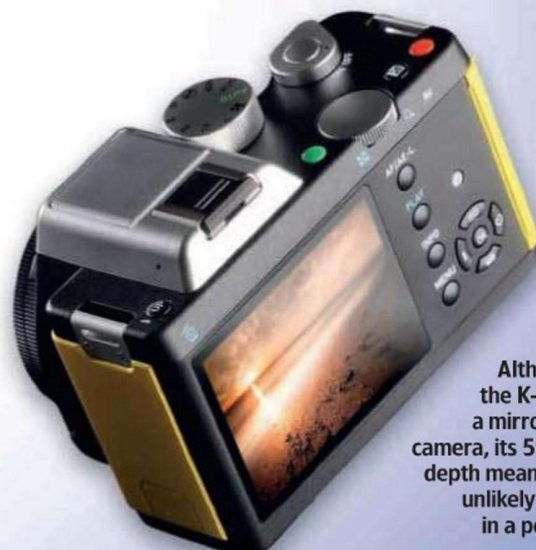
Above: Dials on the top of the K-01 are big, bold and spaced well apart

PRICES

The Pentax K-01 will be available at the end of March, price £629.99 body only or £679.99 with the smc DA 40mm f/2.8 XS lens. The camera will also be available with the standard 18-55mm and 55-200mm optics. The company's timeline for future lens releases was also revealed at the launch, and we can expect to see a DA 50mm standard lens this year, as well as a number of prime and zoom optics over the next two years. **AP**



In Europe, the K-01 is available in three different colours



Although the K-01 is a mirrorless camera, its 59mm depth means it is unlikely to fit in a pocket

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

BOOK



© J. ROBINSON / VOGUE/CONUE

Jack Robinson On Show

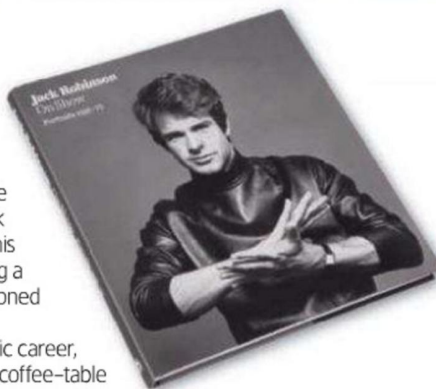
Portraits 1958-72

Edited by George Perry

Palazzo, £25, hardback, 192 pages, ISBN 978-0956494222

THE STORY of Jack Robinson is an intriguing one. During the 1960s and early '70s, Robinson was at the top of his game as one of the world's most lauded portrait photographers. He had his pick of the stars, with people such as Elton John, Tina Turner and Dennis Hopper lining up to be photographed by him. Then, in 1972, facing a hefty drink problem and the near collapse of his career, he abandoned photography to pursue a career as a stained-glass designer.

For the rest of his life he refused to speak about his photographic career, although he did hint to a close friend that he was happy to have a coffee-table book produced after his death. This is that book, and it's a fitting tribute to the man. It becomes clear very quickly that Robinson had a fine eye for studio lighting. His unfussy and uncluttered images are great studies in portrait minimalism and are likely to benefit anyone looking to start in simple portrait set-ups. Hopefully, this book will keep Robinson's name alive and perhaps afford the photographer a much-deserved reappraisal.



Guy Bourdin

Until 10 March. Michael Hoppin Contemporary, 3 Jubilee Place, London, SW3 3TD. Tel: 0207 352 3649. Website: www.michaelhoppengallery.com. Open Mon-Fri 9.30am-6pm, Sat 10.30am-5pm. Admission free

DECADES before the advent of digital imaging, Guy Bourdin painstakingly produced photographs that would pave the way for future generations of fashion and commercial photographers. Uncompromising, obsessive even, Bourdin would go to great lengths to secure what he needed for his photographs.

His zany, exuberant images are testimony to his talent and extraordinary photographic vision. They feature women strewn across the frame, photographed from outlandish angles, partially obscured by incongruous objects for humorous and strangely erotic effect. Quite often the suggestion of what is outside the frame is as important as what is happening within the scene. The elaborate photographs are jarring and surreal, unsettling and tantalisingly risqué. Drawing on the bizarre, the unexpected and the plain unfathomable, they have a sinister edge and certain unpredictability that makes them all the more enticing.



WEBSITE

www.lomophotographyinfo.com

LOMO photography is a real love it or loathe it practice. There are those who build their entire photographic output around it and those who would rather scratch out their own eyes. If you can feel your clawed fingers reaching for your peepers then turn the page now. If not, you may just like this relatively new website – a brilliant resource for Lomo veterans and virgins alike.

The website takes you through every basic step to achieving successful Lomo images. For those who are a little more advanced, there's advice on how to take your images to the next level, such as working with different lenses and various types of film. Despite being in its infancy, the site already feels invaluable to anyone who has caught the Lomo bug and hopefully, in time, it will become an indispensable resource.

EXHIBITION



© ESTATE OF GARY BOURDIN. COURTESY OF MICHAEL HOPPEN GALLERY

In this exhibition, 14 Fujicolor Crystal Archive prints spanning the years 1972–87 are on display, as well as four vintage Polaroids, offering a glimpse into Bourdin's photographic process. The selection includes work from his renowned series for the 1980 Pentax Calendar. Bourdin understood how to use colour for effect and in these prints the saturated colours are brilliantly intensified.

That very few prints of Bourdin's images were produced during his lifetime makes the exhibition especially appealing.

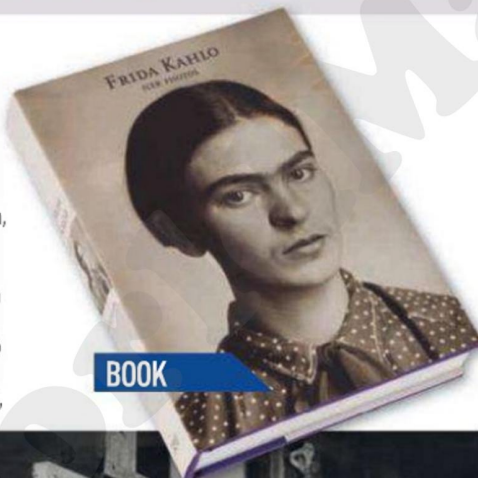
The challenge for photographers has always been how to produce art within the parameters of the photographic medium; Bourdin's fantastical images are a reminder of the vast creative possibilities of photography. **Gemma Padley**

Frida Kahlo: Her Photos

By Ortiz Monasterio
RM Verlag, £30, hardback, 500 pages, ISBN 978-8492480753

FOLLOWING Frida Kahlo's death, her husband, Diego Rivera, arranged for their home – known as the Blue House – to be turned into a museum for the people of Mexico to admire her work. The house was arranged to mimic the working conditions under which she and her husband laboured, and hundreds of drawings, photographs and ceramics were put on display. Anything not on display was put into converted bathrooms for storage. This included around 6,000 photographs that had been collected by Kahlo throughout her life. Many of those images are included within this book and reveal the interests and passions of Kahlo and her husband.

One of the most interesting things about the collection is the presence of Kahlo and Rivera's annotations, which offer small insights into the couple's likes and dislikes. This wonderful collection of images reveals an often unseen side of Kahlo's output.



BOOK



© PHOTOGRAPHY ARCHIVE THE BANK OF MEXICO TRUSTEE FOR THE DIEGO RIVERA AND FRIDA KAHLO MUSEUMS TRUST FUND

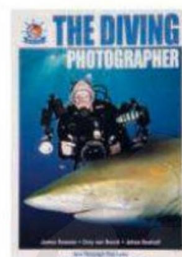
CONDENSED READING

A round-up of the latest photography books on the market



● MAKING MOVIES WITH YOUR IPHONE

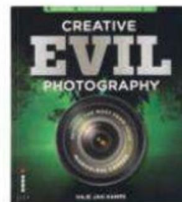
by Ben Harvell, £9.99
This surprisingly packed book details just about everything that can be done with the iPhone's movie functions. The layout and information are nice and accessible, and the wealth of advice is always practical.



● THE DIVING PHOTOGRAPHER

by James Dawson, Dray van Beeck and Johan Boshoff, £14.95

It's difficult to know what to say about this book. While some of the advice is practical and clearly informed by experience, much of the content is just not that good. It all feels incredibly cheap (despite the cover price) and really is a wasted opportunity. A shame. ● **BEAUTIFUL DUCKS** by Liz Wright and Andrew Perris, £12.99 *Beautiful Ducks* may sound like a top-shelf magazine from the 1950s, but it is about ducks. More specifically, beautiful ones. Amazingly, Andrew Perris's images do actually manage to bring out the best in these bread-hungry oddities. There's just something so unnerving about their weird, beady eyes. ● **CREATIVE EVIL**



PHOTOGRAPHY by Haje Jan Kamps, £16.99 **EVIL: Electronic-Viewfinder-Interchangeable-Lens.** These cameras are the development in the world of digital photography. This book attempts to explain the ins and outs of the kit and offers practical advice on how to get the best out of it. Worth a look.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

IT'S KIDS' STUFF

I enjoyed Adam Irving's *Backchat* article in AP 4 February, in which he talked about his son learning to use his camera, as it struck more than a few notes with my own situation. My youngest (now 7) got hold of my late father's Canon EOS 20D a couple of years ago and I encouraged him to make use of it. He's accompanied



DAVE HARDEN

me on some very early starts to go and take landscape photographs, still with some input from me at present, and I'm also encouraging him to come out and have a go at wildlife, using a 70–300mm IS zoom that I have handy. I give advice where I can, but leave him to it when it comes to choosing subjects and taking the shots. I figure that if he gains an understanding now, then when he's older – if he's still interested – he'll be fully conversant with the gear and can concentrate on making images.

On the Farnes last year, I was busy trying to take shots of puffins flying with a beak full of sand eels when I became aware of a very familiar voice behind me, talking to passers-by. My son was showing them a photo (see above) he'd taken of two puffins in a burrow entrance. I've cropped the sides off to make it a 4:5 image, but it's better than anything I got on the day! So beware – encourage your kids, by all means, but be prepared for them to outdo you!

I like to think that, if my dad is looking on from the ether, he'd be happy to see his old camera being put to such good use.

Dave Harden, Derbyshire

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

CLARIFYING THE MEMORIES

It is very gratifying to discover that AP's readers have such long memories (Letters, AP 11 February), but Mandy Smith is slightly mistaken with a couple of details about *Me and My Camera*. Heather Angel was indeed a guest on both series one and two, together with photographers such as David Bailey, Homer Sykes, Chris Smith, Eamonn McCabe and Patrick Lichfield, but not Stephen Dalton, as I think he had his own one-off programme.

Sadly, there was no *Me and My Camera* magazine. I wrote the two books to go with the series and we sold more than 100,000 copies of each, with book one getting to number three in the Bookseller hardback chart. Mandy might be remembering that, at the inception of *Me and My Camera*, I was writing for Jack Schofield at *You and Your Camera* until George tempted me, first to *What Camera* and latterly to AP.

Joe Partridge, via email

Well, fancy having Joe Partridge back at AP! – Damien Demolder, Editor

WOULD I BE BRAVE ENOUGH?

I refer to your excellent article on Tracey Clark titled *It's all in the details* (AP 11 February), and have to ask myself, would I be brave enough to take a picture like the knee image? Maybe if I were a Shutter Sister, but wrong gender, I'm afraid.

But if I plucked up the courage and got the shot – after seeking parental permission, of course – would I be comfortable showing the finished print? I don't think so. Perhaps I am a victim of today's society and have been affected by the current general thinking on photographing children. Don't get me wrong, I actually think the knee image is great, and I understand and agree with Tracey's views on perspective, but after showing this image to a number of friends for their opinions (most of whom are not photographers), a very large majority said it was an image looking up the child's skirt. What a shame and what a paranoid world we live in. **Graham Caile, Essex**

COPYRIGHT SHOCK

'Copyright threat surfaces after shock court ruling'. I too was shocked by this report (News, AP 11 February). The two photographs looked very familiar to me.

In the mid-1980s, I was teaching photography at Ealing College of Higher Education (now known as Thames Valley University) and had classes of international students, usually from one of two American universities, Cypriot Greeks, Spanish, Portuguese and French. With me they studied for a term the basics of photography, and were introduced to self-processing of black & white film and let loose in the darkroom to produce enlargements.

There was a compulsory assignment set for the final assessment. My favourite was to get them to visit tourist attractions in central London and photograph them from a tourist's perspective for an imaginary tour guide. The brief included that the guide

What The Duck



<http://www.whattheduck.net/>

CABLE-RELEASE CLARIFICATION

In AP 4 February, you kindly published my letter complaining that the Panasonic Lumix DMC-GX1 had been born without a cable-release socket. Well, I have just seen one and am pleased to see I was wrong – it is on the right-hand side now.

How could I have got my facts so hopelessly wrong? Well, Panasonic had dropped the socket from its later GF models (to my great annoyance, having bought a second body), so it seemed possible. And so I emailed Panasonic Europe to find out, whereupon its Customer Communications Centre told me it was 'sorry to say that the GX1 will not have a remote/cable-release socket like the GF1'. Well, well...

Perhaps Panasonic can now do even more to encourage the use of cable releases by selling them for less than £5 instead of £50+. These gizmos consist of no more than a button, a switch, a resistor, a cable and a plug. **Chris Green, Hertfordshire**

Chris is pleased the DMC-GX1 does have a cable release. It is located beneath the hinged cover indicated



was 'sponsored by a company that ran red double-decker buses' and therefore such a bus had to be included in every picture. Obviously, in b&w print the grey bus could be any colour you cared to imagine, or the red that the photographer had seen. But suitably masked and progressively bleached with dilute 'Farmer's Reducer' (potassium ferricyanide and sodium thiosulphate), the bus could then, with a water-soluble red dye, look unmistakably like one of the sponsors' red double-decker buses. It stood out in the otherwise black & white photograph.

I ran this exercise for a number of years, usually with 24 students in a class (we had 12 enlargers available), so there are probably several dozen hand-coloured 10x8in prints distributed around the world that are very similar and pre-date the Temple Island Collection photograph, perhaps by two decades. Who should I be suing for stealing my idea and copyright?

Mark Cummins, London NW10

It seems a slightly odd ruling to me, I must say – Damien Demolder, Editor

THE ELUSIVE POINT

I sympathise with Richard Cooper in his letter of the week in AP 21 January, regarding the lowering of his ambition for the APOY competition. Indeed, I had set myself up last year for one top 50 placement and entered eight of the ten rounds. I wanted to write in to say that although I was somewhat disappointed that I scored no points, it actually spurred me into action. Thanks to your *100 Greatest Cameras of All Time* supplement, I have bought an Olympus Trip 35 and have just had the first roll developed – and am

staggered by the results from the £25 camera. Indeed, I have a photo from the Trip on the way to round one of APOY 2012. I am hooked for another year.

Good luck to everyone who enters this year. I am still hopeful for that elusive point. **Michael Tait, via email**

PENTAX CALLING!

After watching the David Bailey/Jean Shrimpton tale, *We'll Take Manhattan* on TV, I heard my cherished Pentax SP1000 calling to me from the depths of my old rucksack, where it had resided for four years. Yes, a drama about old grumpy guts inspired me to go back to film.

Although I use a Canon EOS 450D, I've never forgotten the way my trusty old Pentax felt, as though it had been moulded to fit my hands alone. And nothing's changed. If ever a camera deserves its iconic status, it's the 'Spot'. Screw-thread lenses, stop-down metering, antique appearance and all! Like a punch-drunk boxer, they just keep on going.

Two rolls of Fujichrome Velvia 50 later, my admiration for my old classic still knows no bounds. I copied several of the slides in my old slide copier using my EOS 450D. Instant – and remarkably fine-quality – digital files! With those sublime Velvia colours, how can you go wrong?

The resulting prints were excellent, although there was a fair bit of Photoshop cloning needed due to the inevitable dust specks that are par for the course with film. Like the man who remarries his first wife, I've 'gone back' to my old Spot. It's a joy to use and, at 35 years old, can also be utilised as a 'digital' camera. Ain't life grand!

Andy Coates, Tyne & Wear

BACK CHAT

Do childhood toys determine our hobbies and interests in later life? AP reader Melvyn Dover believes that they do

LITTLE did I know that some of the toys I received as a child would form part of my adult psyche. One toy that I remember well, and which was quite popular at the time, was a Chad Valley slide projector. It was blue, with a handle on the top, and took some of those large D-sized batteries. It was fitted with a torch bulb and a plastic lens with a red focusing ring on it. The instructions proclaimed it was even possible to project onto the ceiling. Not a bad idea as they were fairly white! The projector came with strips of slides that featured famous childhood characters and told a little story. I remember the set I had included Noddy.

Many years later, I found I took many slides and projected them, sometimes making up slide and tape shows – literally, back then – which told some sort of story, or perhaps documentary. I'd even have a go at titling them, usually by using Letraset letters mounted on acetate sheet. No, they weren't level. I then graduated into movies and shot 8mm films, again adding a soundtrack. Nothing to worry Cecil B, but great fun and the childhood seed that had been sown with that toy projector came to fruition.

One present I was given as a child was not too common – a plastic camera. It was modelled on the shape of an SLR, though I didn't know it then, and came in a blue cardboard box. It looked complicated to me as a child, but I soon found there were only two adjustments to make, the rest being cosmetic or transfers. This time it was black plastic, with a plastic lens that, if I remember rightly, didn't focus. It was possible to move a lever to indicate sunny, cloudy or overcast, so it had some sort of aperture control plus a shutter lever, but that was it. It took rollfilm and produced square negatives, so I must have worked out how to load it.

I still have one of the first shots I took with it somewhere. It's of HMS *Victory's* anchor in Portsmouth. I was amazed to find that on the print I could read the writing on the anchor. Looking at the same shot today, though, I see it's blurred and not much to write home about. But it was fun, and again the seed had been sown. Soon after that I was fascinated by my mother's Box Brownie, which I never did learn how to use.

And look what it led to! As soon as I could afford a decent camera, I started taking pictures. Here I am many years later with a digital bridge model. And do you know what, it looks complicated to me as an adult!

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PHOTO INSIGHT



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

Cathal McNaughton explains how timing and previsualisation enabled him to capture this enigmatic image of a schoolgirl in Afghanistan

I TOOK this photograph while in Afghanistan with the British Army six years ago to the day coincidentally, on 25 February 2006. We had gone to a school as part of a 'hearts and minds' initiative to gain the trust of the local people. We had an opportunity to visit various classrooms at the school and get an idea of what life was like since the collapse of the Taliban regime.

Coming from Northern Ireland (not that I'm drawing any parallels), where some people took the view that the country was a warzone 24 hours a day, seven days a week (which it wasn't), I could appreciate that people outside Afghanistan might assume that life there was only about the war. But the war is only one part of it. Although it affects everyone who lives there, people still get on with their lives and go about their daily business. In a way, this image presents another side to life in Afghanistan. It shows a more positive view of what life is like for the people who live there.

In my opinion, everybody should consider 'editing' what they see in the news, by which I mean they should think about what else is going on in the country aside from what is being reported. The news only shows the dramatic, shocking events and I think it's important to show that life in Afghanistan, for example, isn't all guns and bullets, death and conflict. I wanted to convey that there is hope for the country – that there is improvement in the situation for ordinary people in the aftermath of the Taliban regime.

The image is somewhat symbolic in that it depicts a child learning. Implicit in this is the hope that this generation will have a more promising future than previous ones through better education. In the past, females did not always have the right to an education, so this image of a girl learning is also symbolic – she could be viewed as a sign of hope of better education for girls as well as boys.

The pupils were learning English – you can just make out the word 'Afghanistan' on the blackboard. The reactions of the children to us depended on the class. This particular class didn't really care about us, which was surprising. But there were a couple of other classes where the children reacted to us being there – they came over to ask questions and were messing around. In these



© CATHAL MCNAUGHTON

instances, it was clear my being there was disrupting the class so I had to leave!

I spent a couple of hours at the school. There were classrooms and lessons going on, but it wasn't set up in a way we would know. That said, schoolchildren are schoolchildren – they were out in the playground playing and being mischievous as they are anywhere in the world.

I didn't have any preconceived ideas of what I was going to photograph as I'd never been in a classroom in Afghanistan before. I went in and observed what was happening,

and tried to document what I saw in front of me. I photographed what was going on in the way I wanted – I would never take direction from someone to photograph something in a way I didn't feel was right.

As I've discussed in previous *Photo insight* articles, a lot of photography is about anticipation and preparing for something to happen – getting yourself in the right position. It doesn't always work out, but if it does, you're ready for it. I was photographing the back of the children's heads, but I was waiting for one of them to turn around, as

To see more images by Cathal or to book a place on one of his workshops visit www.cathalmcnaughton.com

To take part in a free street photography *Masterclass* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to oliver_atwell@ipcmedia.com



I knew this would make a stronger picture. The young girl happened to turn around and make direct eye contact with me, which added a powerful element to the composition. I'd taken lots of other pictures with no eye contact, but this image has extra impact. It's as though the girl is looking right through me, the photographer, at the viewer. It's quite an affecting image in that way.

You can read a lot of things into a picture like this, and I'm not going to tell people what to think – they can make up their own minds about how they interpret the photograph,

and it's good if an image appeals to people on different levels.

I took the image on my Canon EOS-1D Mark II camera with a 70-200mm lens. I was shooting at around 100mm, so I wasn't completely zoomed in. It was quite a low-lit scene, so I would have been shooting at f/4, which also meant the background was thrown out of focus. I didn't want the background to be distracting, so the shallow depth of field proved beneficial here.

As I was shooting digitally, I had the luxury of being able to shoot test shots and

view these on the LCD screen to work out what my exposure would be. I exposed for the girl's face. The light was quite flat and even, so I wasn't in any danger of under or overexposing the scene. I converted the image to black & white as I felt it lent itself slightly better to this than colour.

It was a privilege being at the school and seeing what was going on. I would like to know what this girl is doing now. I do wonder about her prospects, as the future in Afghanistan is very uncertain at the moment. **AP**

Cathal McNaughton
was talking to
Gemma Padley

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AP2012 Amateur Photographer AWARDS

There is no link between the products that are chosen as the best in their category at the annual AP awards ceremony and the amount any particular manufacturer advertises in the magazine. If there were, I'd have to try to fool two sets of people – the AP readers, and also the manufacturers, distributors and camera-store owners of the UK photo industry. And I think regular readers know a good camera from a bad one. The people who run photographic companies also know what a good product is – even when it isn't one of their own. When an exceptional camera is launched everyone knows it is exceptional, and while competitors may not publicly acknowledge its remarkable qualities, they would think it odd if we didn't. We wouldn't get away with it. These awards are presented in the midst of the most senior members of the trade. And afterwards I have to chat with them. If I'd cheated them, or deceived you, there is no way I would be able to face anyone ever again.

ABOUT OUR SPONSORS...

Grays of Westminster is a multi-award-winning period shop specialising exclusively in Nikon equipment. In January 2011, Grays was presented with the What Digital Camera/Amateur Photographer Gold Winner Good Service Award, as voted for by *Amateur Photographer* and *What Digital Camera* readers and website visitors. In July last year Nikon UK Limited presented Grays with a stunning heavy crystal trophy that reads: 'Presented to Grays of Westminster to celebrate their 25th Anniversary and their outstanding contribution to Nikon users'. In addition, they were presented with a large hand-painted Japanese plate to commemorate their status as a long-standing institution in the photo industry by the President of Nikon Japan.

GfK Retail and Technology (GfK RT) offers powerful insights into consumer goods markets with data from the world's largest retail network, reporting what's selling where and at what rate. The company covers more than 90 countries, 370,000-plus outlets representing 1.7 million shops and 4.5 million consumer products. The fact-based information GfK delivers enhances decision-making process and is fully comparable locally, regionally and even globally.



POWER OF PHOTOGRAPHY AWARD

Steve McCurry

THE SKILL required to convey emotion through a documentary image is not to be underestimated. Relaying factual experience is one thing, but doing so in a way that causes an emotional reaction in the viewer is quite another.

One photographer who has always been able to convey emotion in his images is Steve McCurry, surely one

of our greatest living photographers. A member of the Magnum Photo agency since 1986 and a long-standing contributor to *National Geographic*, Steve has become known for his penetrating portraits, evocative environmental portraits and compelling landscapes. He has won numerous awards, including the Robert Capa Gold Medal in

EXCEPTIONAL ACHIEVEMENT IN PHOTOGRAPHY AWARD

Terry O'Neill

FOR MORE than 40 years, Terry O'Neill has photographed the biggest names in fashion, film and music, and has created some of the world's most iconic celebrity images. He established himself as a man who seemed to have almost unlimited access to the key players of the '60s and '70s. The stars to have graced his camera include Joan Collins, Elizabeth Taylor, Dudley Moore, Keith Moon, Peter Cook, Mia Farrow and Elvis, to name just a few.

'Back in 1960, it never occurred to me that I could have a career as a photographer,' he has said. 'I wanted to be a musician. When I started working for British Airways as a technical photographer, it was with the intention of becoming an air steward so I could fly to New York and be a jazz drummer.'

It is no overstatement to suggest



Award-winner Terry O'Neill

that Terry, along with the likes of David Bailey, Terence Donovan and Brian Duffy, was responsible for reshaping the cultural landscape of the '60s. 'It wasn't just who we were shooting,' he said, 'but the way we shot them. I was using 35mm, which was a whole new approach. Before that, portraits were done in studios using special lighting and hoods, which took a long time to set up, but 35mm film brought a whole new candid look to photography because



© STEVE MCCURRY/MAGNUM PHOTOS

1980, four First Prizes in the 1985 World Press Photo competition, three more World Press Photo awards in 1992 and the Lucie Award for Photojournalism in 2003.

Steve became a photographer in 1975. After leaving college and travelling around Europe for a year, he worked on a newspaper for two years before turning freelance and travelling around India. The trip should have lasted a few months, but he stayed for two years. 'I wanted to explore this world we live in,' he

said in an AP interview in 2004. 'I wanted to see everything and take in different cultures. I wanted to wander and observe life. My camera is my passport.'

One of his early assignments was in Afghanistan, shortly before the Soviet Union invasion at the end of 1979, where he shot some of the first images of the conflict. The resulting pictures were published in major magazines worldwide. Since then, Steve has covered wars in Cambodia, the Philippines, Kuwait and Iraq, and



© STEVE MCCURRY/MAGNUM PHOTOS

continues to photograph the ongoing conflict in Afghanistan.

Steve has a knack of being in the right place at the right time. He returned to his New York home from an assignment the day before the terrorist attacks on the World Trade Center in 2001. Above right is one of the images taken on that day. In the photograph we see a small figure, a fireman, making his way through the rubble. Dwarfed by his surroundings, the figure becomes an insignificant dot among the wreckage. The power

and emotional impact of this image are undeniable.

Shooting in colour and with a preference for low light, Steve has become known for his enigmatic portraits. His approach, for all his documentary work, is to forge a connection with his subjects and find a way to relate to the people he is photographing.

'I look for the unguarded moment, the essential soul peeking out,' he has said. 'I try to convey what it is like to be that person, a person caught in a broader landscape that you could call the human condition.'

Steve is best known for his portrait of a 12-year-old Afghan girl, taken in Afghanistan in 1984. The image has become one of the world's most recognisable photographs, the girl's piercing eyes seeming to symbolise the human story amid the conflict.

'A good portrait is one that gives an insight into the personality of the person being photographed,' he told AP. 'Light, design, composition and emotional content are key elements. It's important to relate to them as real people, not simply as subjects for your camera.'

GfK



© TERRY O'NEILL



© TERRY O'NEILL



© TERRY O'NEILL

Terry has photographed numerous Hollywood stars, including Britt Ekland and Peter Sellers (above left), Elvis (above centre) and Mia Farrow

you could carry your camera around, and you had 36 shots on a roll.'

Early on in his career, Terry photographed The Beatles and The Rolling Stones for the *Daily Sketch*, learning about photography as he went. 'Sixties London was so exciting,' he said. 'Every day I was doing something new – photographing Mary Quant one day and Jean Shrimpton the next. I remember all the good times and it feels like it was yesterday.'

Travelling to Hollywood when he was 24 to work as a freelance photographer, Terry took pictures of the likes of Frank Sinatra, whom he photographed for nearly 15 years, covering his concerts, rehearsals and films. He also photographed Audrey Hepburn, Brigitte Bardot, Elton John and Michael Caine. Towards the end of his time in the US, he started shooting in a studio environment using a Hasselblad camera. This, Terry says, affected his style and approach

as he learned to use studio lights and work with colour. Terry returned to England in the late 1980s.

During his career, Terry produced everything from portraits to relaxed candid shots, such as his image (above left) of Peter Sellers and Britt Ekland relaxing on a yacht. Ekland is seen reclining and enjoying the sun, while Sellers has his nose stuck in a book. Images like these, he says, would be impossible to take today.

Describing his style as 'up close and

personal,' Terry believes it is more difficult to produce honest, intimate images of celebrities nowadays due to management control of images. Today Terry still accepts commissions and dedicates his time to selling his prints across the world and reclaiming his images from archives and libraries.

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ENTHUSIAST COMPACT CAMERA OF THE YEAR

Fujifilm X10

NOMINEES: CANON POWERSHOT S100 | FUJIFILM X10 | FUJIFILM FINEPIX X100 | NIKON COOLPIX P7100

IT HAS been a good year for enthusiast compact cameras, so the winning camera in this category had to be something very special. The Fujifilm X10 is the second model in the company's X series and offers a perfect blend between classic retro styling and high image quality. Key features include a 12-million-pixel, 2/3in (8.8x6.6mm) sensor, which is approximately twice the size of the sensor found in a standard compact camera and 25% larger than that found in competing high-end compacts like the Canon PowerShot G12. The fast f/2 Fujinon lens has a 28-112mm effective focal range and doubles up to turn the camera on for a quick start-up. Zoom control is manual for precise adjustments and linked to the bright optical viewfinder. Raw and JPEG capture are possible, and the X10 comes bundled with raw conversion software.



FIRST TESTED 10 DECEMBER 2011

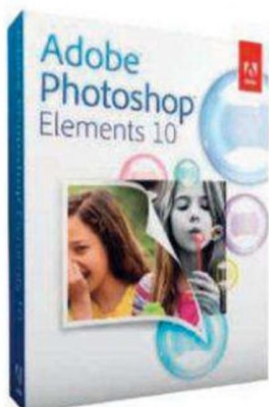
SOFTWARE OF THE YEAR

TESTED 1 OCTOBER 2011

Adobe Photoshop Elements 10

NOMINEES: ADOBE PHOTOSHOP ELEMENTS 10 | BIBBLE 5 PRO | COREL PAINTSHOP PRO X4 | SERIF WEBPLUS X5

TEN YEARS since its launch and ten versions later, Adobe Photoshop Elements has matured from a pared-down version of the full Photoshop software to a powerful organising and editing tool that photographers of any level can use. Elements 10 is the most advanced version at the most affordable price to date. The software is still broken down into the four components of organise, edit, create and share. Significant updates from the last version include improvements to text editing, a restyled interface that looks like Photoshop CS5 and Guided Edits, including picture stack.



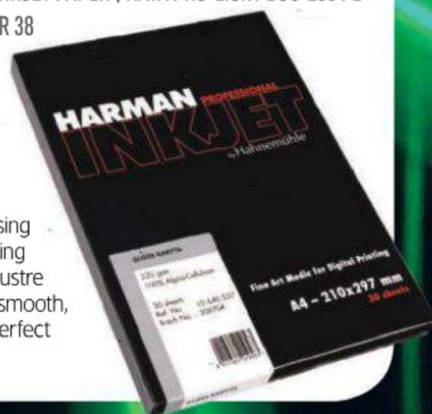
ACCESSORY OF THE YEAR

FIRST TESTED 11 JUNE 2011

Harman by Hahnemühle Gloss Baryta inkjet paper

NOMINEES: 3 LEGGED THING X1 BRIAN CARBON FIBRE-TRIPOD KIT | HARMAN BY HAHNEMÜHLE GLOSS BARYTA INKJET PAPER | KATA PRO-LIGHT BUG-203 PL BACKPACK | VANGUARD HERALDER 38 MESSENGER-STYLE BAG

HARMAN'S inkjet paper uses a baryta layer under the ink-receiving layer, which increases the tonal range for deeper blacks and brighter highlights. The paper has a pleasing 320gsm weight, and despite being classed as gloss it has beautiful lustre finish. Image detail is sharp and smooth, while the strong tonal range is perfect for black & white prints.



PRINTER OF THE YEAR

Epson Stylus Photo R3000

NOMINEES: CANON PIXMA MG8150 | EPSON STYLUS PHOTO R2000 | EPSON STYLUS PHOTO R3000

EPSON'S Stylus Photo R3000 replaces the popular R2880 as the company's flagship A3+ inkjet printer. The R3000 uses Epson's UltraChrome K3 pigment-based ink. A set consists of nine ink cartridges, four of which are different black cartridges intended to produce smoother black & white images. Each cartridge has more than twice the capacity of those used in the R2880, so they do not need to be changed so frequently.

Print resolution is up to 5760x1440dpi and the Epson MicroPiezo print head features 1,440 nozzles for a minimum droplet size of 3pl. As well as the standard USB 2.0 connectivity, the R3000 is Wi-Fi compatible. Unlike in its predecessor, the LCD panel is full colour.

At launch, the printer cost £699.99, which is by no means cheap. However, we could not find fault with the print quality, which matches the on-screen image. The Epson Stylus Photo R3000 represents an excellent investment for those serious about displaying their work.



FIRST TESTED 16 APRIL 2011

CONSUMER CAMERA OF THE YEAR

Nikon D5100

NOMINEES: CANON EOS 1100D | NIKON D5100 | PENTAX K-R | SONY ALPHA 35

THE DIFFERENCE between high-end enthusiast-level and consumer DSLRs isn't as clear cut as it once was, as many of the same key features, such as the imaging sensor, are found in cameras at both levels. For example, the Nikon D5100 uses the same 16.2-million-pixel APS-C-sized sensor as the much more expensive Nikon D7000. Build quality is perhaps the biggest difference, with the consumer cameras having a smaller and lighter polycarbonate body. For most users, though, smaller and lighter cameras, such as the D5100, are perfectly sufficient. Ultimately, the D5100 offers excellent image quality at an affordable price.

A feature unique to the D5100 among all the Nikon DSLRs is the special effects mode, which is a series of seven different looks accessed via a submenu. The effects include colour sketch, selective colour, silhouette and night vision, which extends the ISO 100–6400 range to ISO 102,400 (Hi 4) and processes the image to black & white to reduce the effects of noise.

FIRST TESTED 28 MAY 2011



FIXED FOCAL LENGTH LENS OF THE YEAR

Nikkor AF-S 50mm f/1.8G

NOMINEES: NIKKOR AF-S DX MICRO 40MM F/2.8G | NIKKOR AF-S 50MM F/1.8G | SAMYANG 35MM F/1.4 AS UMC | SIGMA MACRO 150MM F/2.8 EX OS HSM

THE 50MM is perhaps the most commonly used fixed focal length lens. Some 30 years on since Nikon first produced a manual-focus 50mm f/1.8 optic, the company released the Nikkor AF-S 50mm f/1.8G with a change in the optical design. It is Nikon's cheapest full-frame lens, and one that delivers superb image quality. Significant features include Sonic Wave Motor, better image contrast and reduced chromatic aberrations. This is a lens that should find a place in the kit bag of all Nikon users.

FIRST TESTED 23 JULY 2011



INNOVATION OF THE YEAR

Sony XGA OLED Tru-Finder 2.359-million-dot EVF

NOMINEES: PHASE-DETECTION SENSOR IN NIKON 1 | SONY 24.3-MILLION-PIXEL SENSOR | SONY XGA OLED TRU-FINDER 2.395-MILLION-DOT EVF

ELECTRONIC viewfinders (EVFs) found their way into cameras during the advent of the mirrorless camera system. As a new technology, the EVF has not been without its flaws. Low resolution and pixelated displays, slow refresh rates and ghosting when the camera is panning are some of the obvious downsides.

Sony's XGA OLED (Organic Light-Emitting Diode) viewfinder is the best EVF to date. It features a 2.359-million-dot resolution with 100% coverage for an accurate view, plus a smooth and crisp display with strong contrast. Using a progressive refresh rather than an interlaced signal has resulted in a much improved refresh rate, too.

There are several areas where Sony's EVF is actually advantageous over the optical type. These include exposure preview (aperture, shutter speed and white balance), focus magnification at 5.9x and 11.8x for easier viewing, as well as peaking, which outlines the parts of the frame in focus. These are some of reasons why the Sony's XGA OLED 2.359-million-dot EVF is AP's innovation of the year.

FIRST TESTED 15 OCTOBER 2011



CONSUMER COMPACT CAMERA OF THE YEAR

Sony Cyber-shot DSC-HX9V

NOMINEES: CANON POWERSHOT SX230 HS | PANASONIC LUMIX DMC-TZ20 | SAMSUNG WB700 | SONY CYBER-SHOT DSC-HX9V

A 16X OPTICAL zoom with 24–384mm focal length, 16.2-million-pixel back-illuminated Exmor R sensor, 3D shooting and built-in GPS are just a few of the features packed into this high-end travel compact camera. The Sony Cyber-shot DSC-HX9V has a 3in, 921,600-dot LCD screen to compose and view images and full HD (1920x1080-pixel) video. All this from a camera that fits into a trouser pocket.



ENTHUSIAST CAMERA OF THE YEAR

Sony Alpha 77

NOMINEES: CANON EOS 600D | PENTAX K-5 | SONY ALPHA 77

HIGH-END enthusiast-level cameras are neither constructed for the professional nor built to a price for the beginner. Instead, they must impress a highly critical consumer. In many respects, these are the cameras that have to work the hardest to please.

The Sony Alpha 77's feature set and performance impressed the AP staff. The 24.3-million-pixel, APS-C-sized sensor sets the bar at this level, resolving a high level of detail with an output capable of producing file sizes sufficient for large prints.

Other 'world-first' features include an articulated dual-axis LCD screen and the company's own 2.359-million-dot XGA OLED electronic viewfinder. Therefore, viewing and composing a scene in bright light and from a number of viewing angles is possible.

Not only does the Alpha 77 have an impressive feature set, including a magnesium-alloy chassis that is weather sealed to repel moisture and dust, but it also handles well.



FIRST TESTED 15 OCTOBER 2011

CONSUMER COMPACT SYSTEM CAMERA OF THE YEAR

FIRST TESTED 3 DECEMBER 2011

Samsung NX200

NOMINEES: OLYMPUS PEN E-PL3 | PANASONIC LUMIX DMC-GF3 | SAMSUNG NX200 | SONY ALPHA NEX-5N | SONY ALPHA NEX-C3

SAMSUNG'S NX200 perfectly blends a compact body, easy-to-use design and interface with excellent image quality. In fact, we would go as far to say that the 20.3-million-pixel, APS-C, CMOS sensor outperforms a host of DSLRs. Main features include a 3in, 614,000-dot AMOLED screen, 7fps continuous shooting and full HD 1080p video capture. Samsung's i-Function lenses can be used to adjust key functions such as aperture and ISO, with four new lenses announced with the camera.



ZOOM LENS OF THE YEAR

FIRST TESTED 7 MAY 2011

Canon EF 70-300mm f/4-5.6L IS USM

NOMINEES: CANON EF 8-15MM F/4L FISHEYE USM | CANON EF 70-300MM F/4-5.6L IS USM | TAMRON AF 18-270MM F/3.5-6.3 DI II VC PZD

CANON'S EF 70-300mm f/4-5.6L IS USM is a professional-standard telephoto zoom lens at an affordable price, costing nearly £1,000 less than the company's EF 70-200mm f/2.8 IS II USM, which was our zoom lens of the year 2011. Although this year's lens does not feature an internal zoom and its aperture range is not quite as impressive as last year's winner, it cannot be faulted in areas of image sharpness and quality because it resolves the same level of detail as the more expensive lens. The handling of the 70-300mm is great, too, offering a great focal-length range in a compact build with fast and near-silent focusing.

ENTHUSIAST COMPACT SYSTEM CAMERA OF THE YEAR

Sony Alpha NEX-7

NOMINEES: OLYMPUS PEN E-P3 | PANASONIC LUMIX DMC-G3 | PANASONIC LUMIX DMC-GH2 | SAMSUNG NX11 | SONY ALPHA NEX-7

ENTHUSIAST compact system cameras are prime examples of just what can be achieved in a smaller body, and the Sony Alpha NEX-7 certainly accomplishes a great deal. It uses the same 24.3-million-pixel APS-C sensor found in the larger Sony Alpha 65 and 77 SLT cameras. A magnesium-alloy build with solid metal dials give a high-class feel to the NEX-7. On top of the compact body is a built-in pop-up flash and hotshoe port. Sony has also managed to fit a 2.359-million-dot XGA OLED electronic viewfinder, which is AP's innovation of the year (see page 23).

Stand-out features include 10 frames per second continuous shooting, a tilting 3in, 921,600-dot LCD screen and 1080p HD video capture. Sensor-shift stabilisation gives an extra 2.5-4.5EV of usable shutter speeds for sharp handheld shooting. The NEX-7 is the compact system camera that photographers have been waiting for.

FIRST TESTED 19 NOVEMBER 2011



AP READER PRODUCT OF THE YEAR

Sony Alpha 77

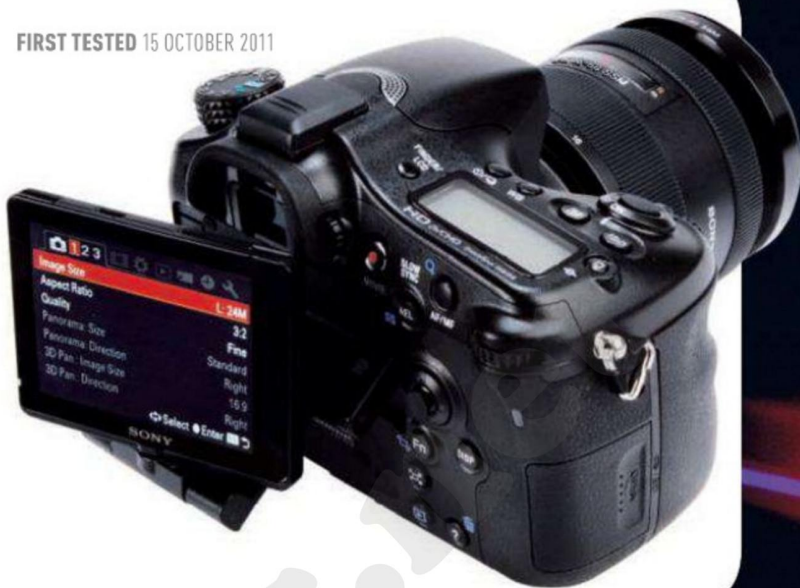
NOMINEES: NIKON D5100 | SONY ALPHA 77 | SONY ALPHA NEX-7

A STIPULATION for the AP Reader Product of the Year Award is that the winner should be a product that you would really like to own. With its high-resolution imaging sensor and clever features, it is clear that the Alpha 77 interests more than just the Sony faithful.

Those familiar with Sony's previous enthusiast-level camera – the Alpha 700 – will know just how much the Alpha 77 has come on from its predecessor. The camera's fixed translucent mirror removes the problem of mirror slap in DSLRs, and in turn gives full-time AF and fast frame rates. The 12fps is class leading, while Sony heads the field in video recording by offering continuous AF. Not only does the Alpha 77 have a quieter shutter action than the Alpha 700, but the sensor is also stabilised for an extra 2.5–4.5EV blur-free shutter speeds.

The viewing and composing of images is made easy through the 2.359-million-dot EVF and 3in, 921,600-dot LCD screen. The weather-sealed magnesium-alloy body gives a high-quality feel to the Alpha 77, while its ease of use and excellent image quality make it a winner.

FIRST TESTED 15 OCTOBER 2011



PRODUCT OF THE YEAR

Sony Alpha NEX-7

THIS year has belonged to the compact system camera. It is the area of the market where we have seen significant development and the most frequent releases. As the highest scoring camera in this category (90%), we had no hesitation in giving the Sony Alpha NEX-7 the award for Enthusiast Compact System Camera of the Year and Product of the Year. Not only has the camera scored well, but it is also designed with the photographer in mind and is likely to tempt many people to invest in this type of system for the first time.

What is truly appealing about the Sony NEX-7 is its rangefinder-style, high-quality, magnesium-alloy body, unmarked solid metal dials and a contoured rubber grip. This camera has more to it than style, though. Packing a built-in flash, hotshoe port and viewfinder into such a small body is no mean feat. The NEX-7's electronic viewfinder boasts a high-resolution output and 100% coverage with 1.09x magnification, making it larger than even the Canon EOS 7D's display.

Like all Sony compact system cameras, the NEX-7 uses an APS-C-sized sensor for DSLR-quality images. What is particularly impressive, though, is that the class-leading 24.3-million-pixel sensor out-resolves all DSLRs at this level. Despite using the same sensor as that found in the Alpha 77, the NEX-7 performs better in low light because it is mirrorless, while the Alpha 77 uses a translucent mirror, which means it reduces the sensor's exposure to light.

At the heart of the camera is a Bionz processor. This is responsible for noise reduction, allowing a sensitivity range of ISO 100–16,000 and an impressive low-light performance. Fast data processing also enables a high-speed burst of up to 10 frames per second in speed-priority mode.

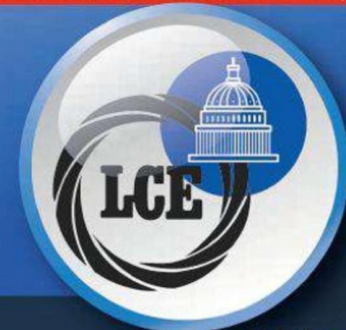
When we tested the NEX-7, we were particularly impressed with its DSLR-style controls, handling and image quality. It feels like the first truly

high-end compact system camera.

For those already using the Alpha system, there is an A-mount-to-E-mount LAE2 adapter available that makes a host of Alpha lenses compatible with the NEX-7. Furthermore, the adapter features the translucent mirror, giving the benefit of full-time AF in video recording.



FIRST TESTED 19 NOVEMBER 2011



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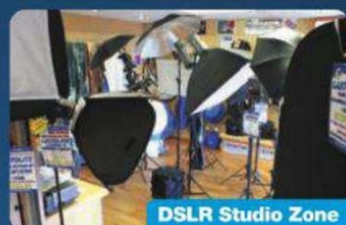
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Santa Maria della Salute
Home-made pinhole camera, cross-processed expired Fujichrome Velvia 50

Venetian adventure



Camera collector and AP columnist **Tony Kemplen** talks to **Gemma Padley** about his latest project in which

he took nine film cameras to Venice and came back with some extraordinary images of Europe's city of romance

IF YOU are a regular AP reader, Tony Kemplen needs little introduction. Our camera-collecting *Final frame* columnist has been sharing his film-photography escapades with readers since our second-hand special issue (AP 21 May 2011). Once a month, Tony – who is an avid collector of cameras and owns somewhere in the region of 200, from half-frame to 120 rollfilm models and 127 folding cameras – explains the story behind how he came to own a particular camera and recounts his experiences using it.

Always on the lookout for 'new' old cameras, Tony is not a collector who locks his cameras away in dusty display cases. He actively uses his collection on a rotational basis, and in January 2010 he started his '52 cameras in 52 weeks' project, where he used a different model each week. The project is still going and it is now in its 110th week!

Tony's latest project saw an ordinary family holiday to Venice become an exhilarating photographic adventure. Squeezing nine of his cameras into a suitcase, which is no mean feat in itself, Tony set himself the challenge of photographing one of the

world's most photographed places in a different way. He resolved to seek out quirky vantage points and push his cameras to the limits, exploiting the properties of the various film emulsions to create a vivid, imaginative portrait of the city. The result is a fascinating body of images: collage-style images consisting of a sequence of frames (sometimes to create a panoramic-style sweep of a scene,) to black & white slit photographs, pictures with vibrant colour shifts and those with the sprockets showing in the exposure.

'I thought a holiday would be a good opportunity to take a few cameras with me and give them a proper outing,' says Tony, who lives in Sheffield and has been collecting cameras for nearly 40 years.

'I like having a project to get stuck into when I'm on holiday. I feel that by introducing some sort of parameters [in this case, using a particular number of cameras] gives me a sense of purpose and a structure to my image-making. I tend not to do things by halves, so I had actually packed ten cameras, although the cartridge on one of them seized up, which meant I could not use it – but nine cameras



was more than enough!

There was no particular reason

Tony chose to take this many 'models' with him other than he felt this number would be manageable. 'My initial thought was "seven cameras in seven days", but I thought I'd throw in a few extra for good measure,' he says. 'We only took hand luggage, so I deliberately chose cameras that were quite light and not too bulky. There is a limit to the suffering I can endure for my art! Fortunately, there was a washing machine in the apartment where we were staying so I didn't need to take many clothes.'

CHOOSING HIS SUBJECTS

During the week-long trip, Tony looked for subjects and locations that he felt would work well with a particular camera. A lot of the time it was a case of wandering round with two or three cameras at a time and photographing subjects that caught his eye. 'I tried to choose subjects that would suit the camera I was using,' he says. 'For example, the Vivitar Ultra Wide & Slim works well when there is a strong subject in the foreground, but also interest in the distance. When using the Sprocket Rocket I chose scenes where the sprockets would work as part of the composition.'

Another example of where Tony had to choose his subject and shooting position



ALL PICTURES © JON KEMP/LEN



THE CAMERAS

THE NINE models Tony used on the trip were: a Vivitar Ultra Wide & Slim with a 22mm wideangle lens; a Lomography Sprocket Rocket with a 30mm lens; a Brevettato Duplex 120 stereo camera; a Le Clic disc camera; a Trilogy 1000 3D camera modified for trichrome photography; an Ensign Envoy modified for slit

photography; an Olympus XA4; a Domino Box pinhole camera; and a Canon Demi-C half-frame camera.

'I wanted a range of formats and degrees of sophistication, from cameras with no adjustments to fully automatic and fully manual models, so I could take photos in a range of conditions,' he explains.

Above: San Giorgio Maggiore
Modified Trilogy 3D 1000 camera, Ilford HP5 Plus developed in Ilfosol 3



Above: The Grand Canal and Rialto Bridge

Canon Demi-C half-frame, 28mm lens, Fujicolor ISO 200

Left: Coloured Houses, island of Burano

Canon Demi-C half-frame, 50mm lens, Fujicolor ISO 200

Below: Gondolas seen through a water-bus shelter

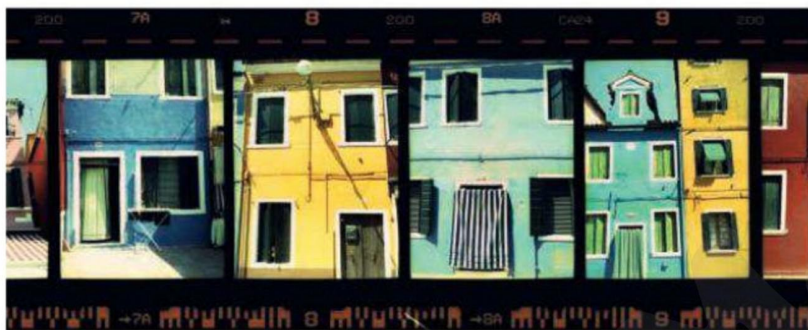
Vivitar Ultra Wide and Slim, 22mm lens, cross-processed expired Kodak Ektachrome P1600

myriad cobbled streets and ancient ornate architecture – once you get away from the main tourist parts, you can become completely lost in the side streets.'

There were some places Tony had planned to visit beforehand, such as the island of Burano in the Venetian Lagoon, which is known for its colourful houses. 'I wanted to use the Canon Demi-C half-frame camera to try out the technique of taking a series of frames,' he says (see pages 30 and 31). Another favourite technique was creating 'sweeping panoramas'. As he writes in his *Blurb* book, 'The disjointed or overlapping frames add a new element to the composition.'

FILMS USED

Tony used a range of films in the cameras. These included: expired Kodak Ektachrome P1600 slide (with the Vivitar Ultra Wide & Slim); expired Fujichrome Velvia 50 (pinhole camera); expired



according to the specifications of the camera was when using his homemade Domino Box pinhole camera (a panoramic camera for 35mm film). The main subject had to be static as the exposures were a few seconds long. Tony therefore needed a suitable surface to rest the camera on and keep it still. Since he didn't have a tripod with him, this often meant resting the camera on the ground or on a wall, as he explains in the online *Blurb* book he produced about the trip, which led to 'the low angle of view in many of the images [taken with this camera]'. Tony sometimes used an improvised support made out of Lego blocks to steady the camera.

A DIFFERENT TAKE ON A POPULAR DESTINATION

One of the key challenges Tony faced (and indeed one that every photographer faces when on holiday in a popular tourist destination) was how to create images that were different from the millions of pictures of Venice already in existence. While he visited some of the most famous landmarks, such as St Mark's Square (Piazza San Marco), St Mark's Basilica (Basilica San Marco), the Doge's Palace (Palazzo Ducale) and the Grand Canal (one of the main water highways that runs through the city and is nearly 4,000 metres long), in every case Tony explored a number of techniques. These including trichrome photography, slit photography and shooting with a half-frame camera to create multiple frames, which can then be collaged together to construct

a single image, all in a bid to present a different take on his surroundings.

'I'm not claiming that what I've done is unique, but these images are something I wanted to do on this trip,' he says. 'Venice is a magnet for artists and photographers, and everything has been photographed before. That's not to say you can't present your own take on these places, however. Venice is like a medieval theme park with its



➔ Kodacolor disc film (Le Clic disc camera); Fujifilm ISO 400 colour negative (Sprocket Rocket); Fujicolor Reala colour negative (Brevettato stereo and Envoy slit cameras – some images were then converted to black & white); Ilford HP5 Plus black & white (Trilogy 1000 3D); Fujifilm ISO 400 ('redscaled' for the Olympus XA4); and Fujifilm ISO 200 colour negative (Canon Demi-C.) Tony mostly shot one roll of film per camera. 'I buy most of my film in Poundland, and occasionally on eBay if I find a bargain,' he says.

Tony cross-processed a couple of the films. For example, he used expired Ektachrome P1600 colour slide film that he bought on eBay with his Vivitar Ultra Wide & Slim and developed it using negative chemistry (see the gondola image on page 29). 'There are shifts in colour balance and contrast,' says Tony. 'The effects are unpredictable, especially with very expired film. This particular film gave a greenish tint.'

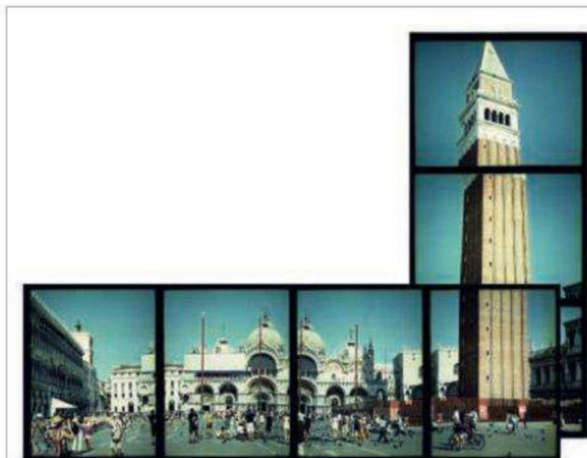
'I think the film expired around 20 years ago,' he adds. 'There is a rule of thumb that you lose about 1 stop of sensitivity per decade with expired film. Two stops brings it down to 400 [1 stop halves it from 1600 to 800, another stop halves it again to 400]. But as there are no adjustments on the camera, it's academic really. You just need to shoot in bright daylight, and ISO 400 is the preferred speed for this camera.'

BACK AT HOME

Processing the films over about a week, Tony used a Tetenal C-41 kit. He developed his black & white film with Ilfisol 3. 'There are a lot of variables when processing the films yourself,' says Tony. 'It's difficult to predict what colour shifts you'll get, but I was happy with the technical results.'

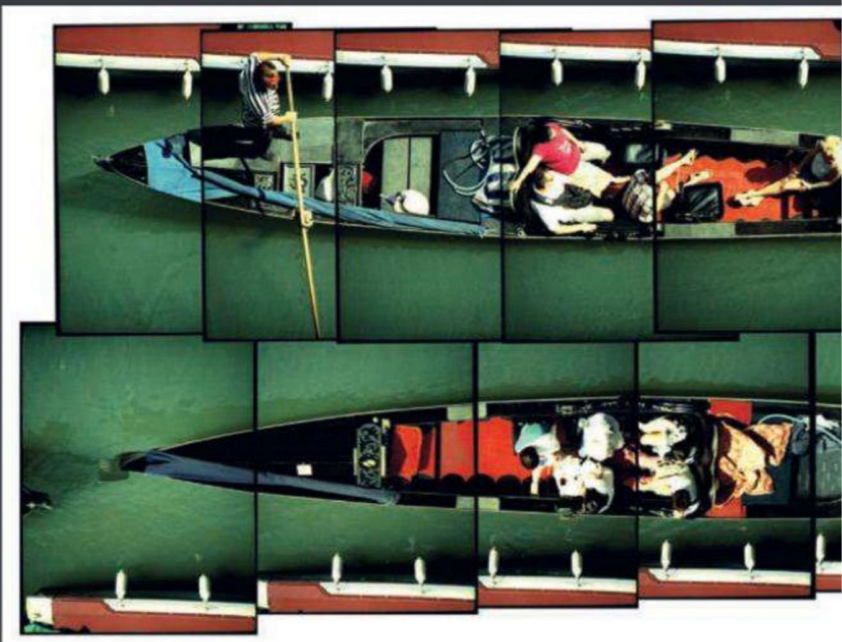
Tony then scanned the images and uploaded them into his computer for editing, such as tweaking the levels and removing dust spots. 'I'm pleased with the way the project turned out,' says Tony. 'We haven't planned our next holiday yet, but I've a feeling some more of my old cameras will be enjoying a change of scenery!' **AP**

St Mark's Cathedral and Bell Tower
Canon Demi-C half-frame, 28mm lens, Fujicolor ISO 200



To read more about the Venice camera project visit www.blurb.com/books/2600766 where you can view and purchase the book

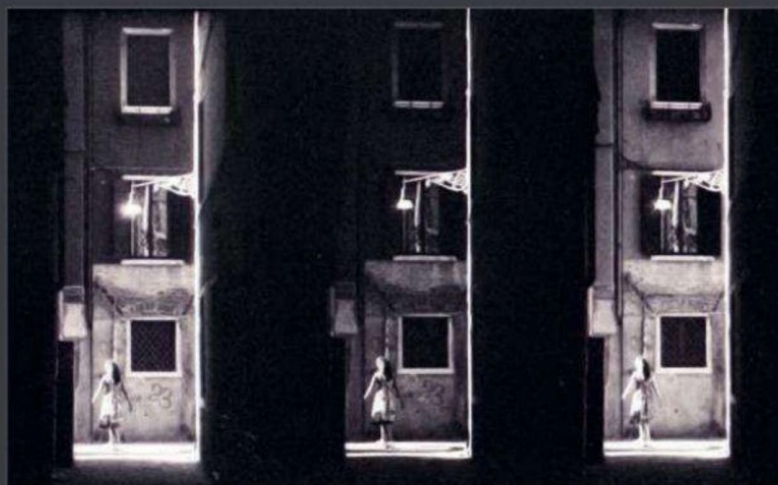
BEHIND THE PICTURE



Canon Demi-C

◆ For this image, Tony was looking directly down on the gondolier and his boat from a first-floor balcony. This image is created from two sequences, each consisting of seven frames. The two 'strips' were then combined

to create one image, seeming to show two gondoliers passing each other at the same time. 'There was a canal underneath our balcony as there is with most of the balconies in Venice,' says Tony. 'There was a mostly continuous stream of gondoliers and boats packed with tourists all the way along the



Trilogy 1000 3D - Trichrome

◆ 'I took this image with the Trilogy 1000 3D camera,' says Tony. 'It was (as all the trichromes are) three separate black & white images. I didn't convert it to colour by combining the channels, as I preferred the effect of the three images side by side. I like the way the light in the centre of the image seems to be illuminating the girl, although I think she is actually lit by the daylight from the side.'

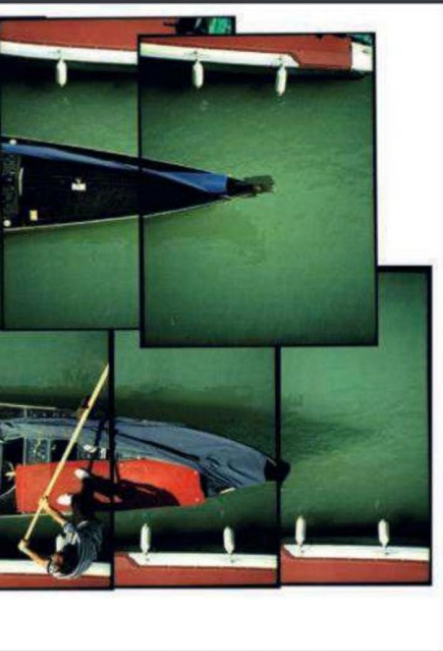
'The exposure taken through the blue filter is the one on the left, the green in the middle and the red on the right. You can see the effect of the colour filters on the tone in each frame even though the image is in black & white. For example, you can't see the graffiti number '23' in the frame on the right at all, so it must have been the same colour as that filter, which in this case was red.'

Trilogy 1000 3D

♦ 'For this image I used a Trilogy 1000 3D camera modified for trichrome photography,' explains Tony. He modified the camera by taping pieces of coloured gel in front of the lenses. 'The camera has three lenses side by side, each one giving a slightly different viewpoint,' he adds. 'This camera is made to create 3D lenticular prints, which create those "ridged" prints that were once popular as postcards. With this technique, colour images are made using black & white film. I used Ilford HP5 Plus black & white negative film.'

'The principle of trichrome photography involves taking three exposures of the scene simultaneously – one through a green filter, one through a red filter and one through a blue filter. The exposure shot through the red filter will bring out the reds in the scene, the blue filter will bring out the blues

and so on. The images are then combined to produce a single colour image. You can recreate the same effect digitally in Photoshop by combining red, green and blue channels. The image comes out as three half-frame exposures. The black & white negative is then scanned and a separate layer is created for each of the three positive images in Photoshop (still in black & white.) The colours are then introduced. For example, the image taken through the green filter is converted to green, the one taken through the red filter is converted to red, and so on. The three images are then overlaid to create the final colour image. There were inevitably areas where the three colours didn't line up exactly, but I knew what the main focus of the image would be and if there was any ghosting outside this area it wouldn't bother me – I like the imperfections. At school we experimented with a similar technique by toning black & white transparencies.'



canal. I looked out and saw a couple of gondolas approaching, so I picked up my Canon Demi-C camera, found a shooting position I liked, aimed the camera downwards and took a picture. By the time I'd wound the camera on I was ready to take the next picture. There is probably about 30secs between the first and the last frame.'



Ensign Envoy – modified for slit photography

♦ 'I've seen this technique done before, but it's one I'm interested in,' says Tony. 'I was glad I was able to present the length of the Grand Canal in this way, as I didn't think I'd be able to. This is only about a third of the whole image. I found a spot in between the hordes of tourists and spent the best part of an hour clicking and winding on the camera. I needed a camera where I could fire the shutter as often as I wanted to without a double exposure interlock. It needed to be a rollfilm model as it would be difficult to modify a 35mm camera.'

Tony modified the Ensign Envoy by taping two pieces of black paper in place to leave a narrow slit. 'Normally, you'd

have a 6x9cm hole where the film sits, but [using a black paper mask] I masked that down to create a narrow slit 8mm across,' he explains. 'When you take a photo, it creates a picture that is just a slit. By winding on the film just a few millimetres, you can create a series of these slit images. There is a bit of overlap between the images. Although I had planned out in advance how this would work, it's not an exact science, as there isn't a counter for winding on the film. The film was Fujicolor Reala colour negative, but after scanning I converted it to black & white because I felt it suited the subject better.'





This is a wonderfully atmospheric picture. It has great depth with the layering and the lighting, and I like the way Sam has caught the deer in silhouette instead of under the spotlight. Great job –
Damien Demolder, Editor

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Sam Rowley Surrey

Sam's love of photography began when he went on safari with his family at the age of 11. His first experiments were with a small compact camera, but that was enough to ignite his passion for wildlife photography. As soon as he returned home, he started shooting birds in his garden and then entered competitions. The images on these pages were taken in Richmond Park in Greater London, which is one of his favourite locations. The atmospheric conditions of the park, such as mist and frost, appeal to Sam and he makes full use of them in his images. For the foreseeable future Sam would like to continue building his portfolio as he still feels there is much more work that could be produced in Richmond Park.



Sunbeams

1 The silhouetted deer and the beams of light have created a really magical image here

Nikon D300, 70-300mm, 1/125sec at f/4.8, ISO 200

Mist and light

2 The elements have lined up perfectly in this shot – the deer emerged by chance as Sam was passing by

Nikon D300, 70-300mm, 1/1000sec at f/5.6, ISO 250

Rutting stags

3 Sam underexposed this image to give the action a dark and gloomy atmosphere

Nikon D300, 70-300mm, 1/60sec at f/5.6, ISO 640

Deer and city

4 Sam has included the backdrop of the city buildings to show the deer in their urban environment

Nikon D300, 70-300mm, 1/60sec at f/5.6, ISO 640

1



2



3



Peter Fenech County Durham

Peter started to take photography seriously after he completed a period of work experience at a photographer's studio. His favourite subjects are landscapes, seascapes and macro photography, as they are closely linked to his interests in biology and geography, the latter of which he studied at university. Peter loves photography as a means of expression and aims to capture images as technically correct in-camera as possible.

4



Field of rape

1 This aesthetic image makes great use of the vibrant colours
Canon EOS 450D, 17-85mm, 1/20sec at f/16, ISO 100, tripod, cable release, polariser

Dawn on Waldrige Fell

2 The gradation of tones in the sky and the fiery golden light on the grass give the image a real atmosphere
Canon EOS 450D, 18-55mm, 1/3sec at f/22, ISO 100, tripod, cable release, polariser

The Groyne Lighthouse

3 Due to the strong red tone against the blue sky, the lighthouse anchors the viewer's eye
Canon EOS 450D, 17-85mm, 8secs at f/22, ISO 100, tripod, cable release, ND4 grad

Tobacco Light

4 This shot works due to the soft light, achieved through the use of filters
Canon EOS 450D, 17-85mm, 1.6secs at f/22, ISO 100, tripod, cable release, ND8 grad, ND4 grad (inverted)

1



2



3



Claudiu Bichescu London

Claudiu has always been fascinated by the diverse range of subjects that can be captured through photography and has channelled that passion into macro imagery. He enjoys the endless creative possibilities of the genre and in the future intends to visit Cornwall to explore the naturally beautiful landscape.

Dandelion

1 The shallow depth of field works well here
Canon EOS 500D, 70-300mm, 1/400sec at f/5.6, ISO 400, tripod

Raindrops

2 The tiny raindrops are a subtle feature
Canon EOS 500D, 70-300mm, 1/400sec at f/5.6, ISO 500

Orchid

3 There is nice subtle blend of colours here
Canon EOS 500D, 70-300mm, 1/80sec at f/5.6, ISO 125

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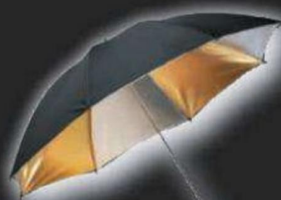


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Grotto in an Iceberg

by Herbert Ponting

David Clark tells the story behind one of the earliest and greatest pictures of Antarctic exploration



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WHEN the British Antarctic Expedition set sail from Cardiff on board the *Terra Nova* on 15 June 1910, its members knew they were embarking on a potentially dangerous voyage. Led by Robert Falcon Scott, its objective was, in his words, 'to reach the South Pole and to secure for the British Empire the honour of this achievement'.

Reaching the South Pole was, at this time, at the limits of what could be achieved in human exploration and the race was on to be the first there. Ernest Shackleton's *Nimrod* expedition had failed to reach the South Pole in 1909, and in 1910 other countries, including Japan and Australia, were planning similar attempts. Furthermore, later in the journey, Scott was informed that the Norwegian Roald Amundsen's expedition was also on its way to the South Pole.

Among the crew members on board the *Terra Nova* as it headed to Antarctica was Herbert George Ponting. He had been born into a wealthy English family in 1870 and, after a brief career in banking, had emigrated to America in the 1890s. He later invested in fruit farming and gold mining before taking up photography in 1900.

He went on to have a successful career as a freelance photographer for magazines, newspapers and book publishers, and travelled widely, particularly in Europe and Asia. His flair for creating technically accomplished and aesthetically pleasing travel images that told the story of a journey led Scott to recruit him as the expedition's official photographer.

Although many photographers were shooting on film by 1910, Ponting chose to use a glass-plate camera because,

although especially cumbersome in extreme conditions, it produced images of superior quality. His brief was to shoot both still and moving images (for the latter he used an early portable camera called a cinematograph) that recorded crew members on the voyage and the natural wonders they encountered.

Ponting helped set up the winter camp at Cape Evans on Ross Island. After building a small darkroom in the hut, Ponting set about his task. He took a lot of pride in his work and made great efforts to compose (and often carefully pose) his pictures. They included scenes of the crew's everyday lives, images of the region's seals and penguin colonies, and dramatic photographs of icebergs.

The most visually stunning location was photographed by Ponting in early January 1911. It was a naturally formed cavern in an iceberg that had a swirling, textured interior surface. 'It was about a mile from the ship, and although a lot of rough and broken ice surrounded it, I was able to get right up to it,' Ponting wrote in *The Great White South*.

'A fringe of long icicles hung at the entrance of the grotto, and passing under these I was in the most wonderful place imaginable. From outside, the interior appeared quite white and colourless, but, once inside, it was a lovely symphony of blue and green... I found that the colouring of the grotto changed with the position of the Sun; thus, sometimes green would predominate, then blue, and then again it was a delicate lilac.

'When the Sun passed round to the west – opposite the entrance to the cavern – the beams that streamed in were reflected by myriads of crystals, which decomposed the rays into lovely prismatic hues, so that the walls appeared to be studded with gems.'

Ponting photographed it from the inside, looking out towards the *Terra Nova* in the distance, and in one version he asked his colleagues Thomas Griffith Taylor and Charles Wright to pose in the grotto to give an indication of its scale. He also photographed the grotto from the ice sheet, looking back towards it (see page 40).

Ponting's best photograph of the grotto showed it without the figures (see right).

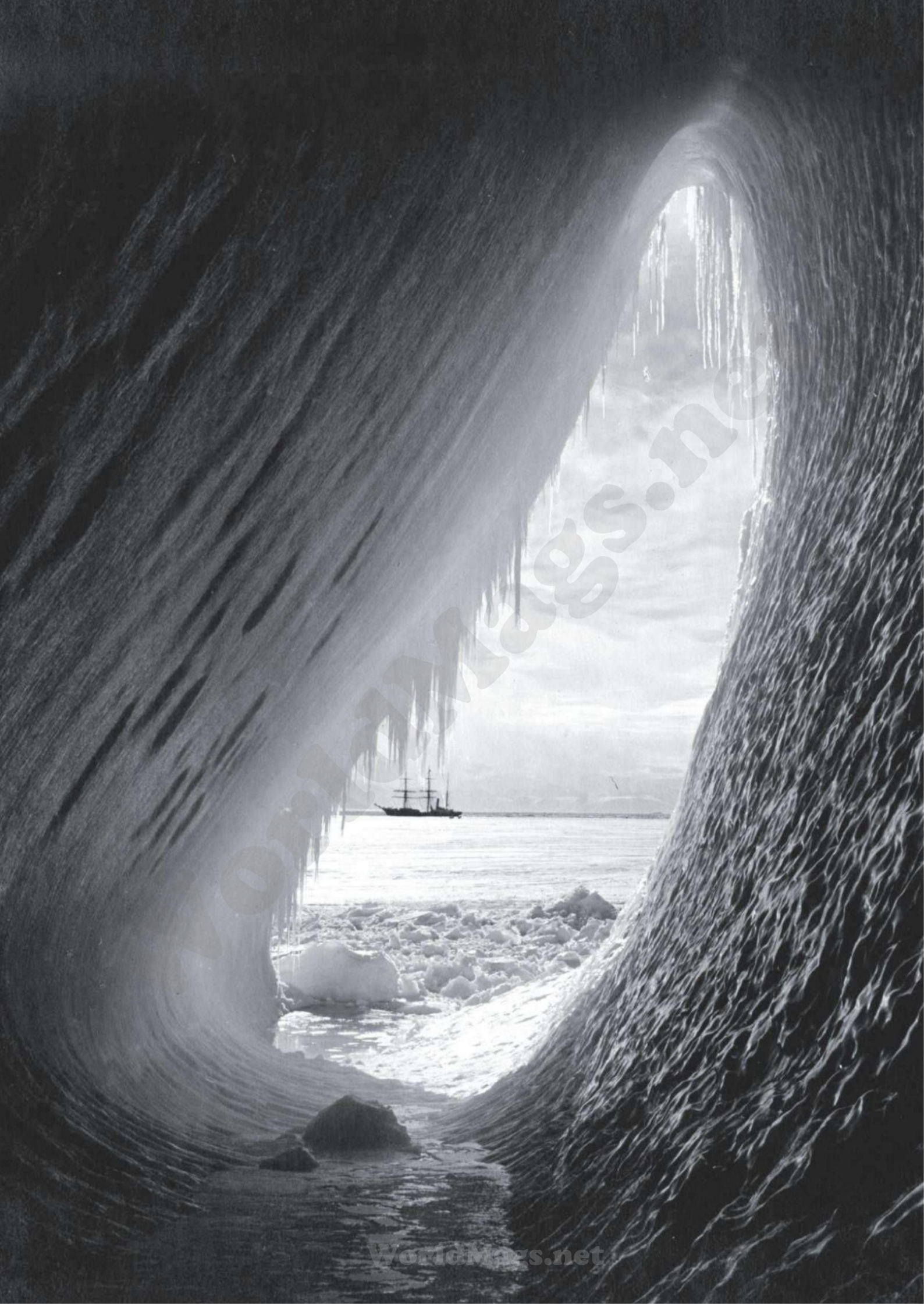
This simple composition allowed him to concentrate purely on the ice formations and the distant ship. It was a spectacular scene and one that perfectly captured both the strangeness of the Antarctic landscape and the isolation of the *Terra Nova* and her crew.

When Scott and other key expedition members pushed on for their journey to the South Pole in November 1911, it was agreed that Ponting and several others should remain at the camp. They finally left in February 1912. Meanwhile, Scott, together with his colleagues Lawrence Oates, Edward Wilson, Henry Bowers and Edgar Evans, reached the South Pole to find that Amundsen had arrived more than a month earlier. Tragically, Scott's group died from exposure and malnutrition on the return journey.

In the years that followed, Ponting

Above: Herbert Ponting and telephoto apparatus

Right: 'The Cavern in the iceberg. Terra Nova in the distance'





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→ toured the UK giving lectures on his experiences and dedicated himself to preserving the memory of Scott's epic journey. His book, *The Great White South*, was published in 1921 and his film, *The Great White Silence*, was released in 1924. However, the latter years of his life were spent pursuing various unsuccessful ventures and he died in 1935, aged 64.

His photographic archive of Scott's expedition, which includes more than 1,000 still images, is a fascinating collection. However, *Grotto in an Iceberg* remains the iconic image of the voyage; it goes beyond being a mere documentary photograph and is a beautiful work of art in itself. In the words of contemporary explorer David Hempleman-Adams, Ponting's photograph is 'as significant an image as Neil Armstrong standing on the Moon for the first time.' **AP**

BOOKS AND WEBSITES

Books and DVDs: A collection of Ponting's photographs, *With Scott to the Pole: Terra Nova Expedition 1910-1913*, can be bought second-hand on www.amazon.co.uk. Ponting's documentary film of Scott's journey to the South Pole, *The Great White Silence*, is available on DVD.

Exhibition: The Heart of the Great Alone: Scott, Shackleton and Antarctic Photography is a collection of photographs taken in Antarctica by Herbert George Ponting and Frank Hurley. It's on show at The Queen's Gallery, Buckingham Palace, London SW1A 1AA, until 15 April. Tel: 0207 766 7301.

Websites: More of Ponting's polar expedition images can be seen at the Scott Polar Research Institute website, www.spriprints.com, and on the Royal Geographical Society website, www.images.rgs.org

Above: 'A berg with a large grotto'

Events 1910-20

1910

King Edward VII dies and is succeeded by George V

1912

The RMS *Titanic* hits an iceberg in the Atlantic Ocean on her maiden voyage. The ship sinks and 1,517 people lose their lives

1913

Emily Davison, a member of the suffragette movement, is knocked down by the King's horse during the Epsom Derby and dies four days later

1914

German troops invade Belgium and in turn Britain declares war on Germany, marking the beginning of the First World War

1916

Between July and November, more than a million soldiers are killed during the Battle of the Somme in northern France

1917

In Russia, Bolshevik Vladimir Lenin leads the October Revolution, which results in the overthrow of the government and the establishment of a Communist state

1918

The First World War ends with Germany signing an armistice agreement with the Allies

1918-20

The 'Spanish flu' pandemic causes the deaths of millions of people worldwide

1919

In the US, President Theodore Roosevelt dies of a heart attack in his sleep, aged 60

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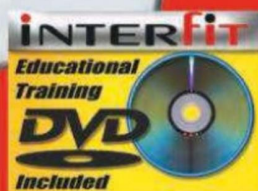


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Take a different view

Experimenting with alternative viewpoints and camera angles will inject energy into your images. **Lee Frost** explains

THE VAST majority of photographs are taken with the camera at eye-level, which is usually 5-6ft off the ground – unless you're exceptionally tall or exceptionally short! The resulting images tend to record the world as we see it, from where we see it, which is all very nice but hardly original or exciting. So

why not throw off the shackles of convention and try something different for a change?

Experimenting with alternative viewpoints is a great way to create images that are refreshing and exciting because it allows us to capture scenes and subjects in a way we're not used to seeing them. When I'm

on location I make a point of seeking out unusual vantage points. If there's something to climb up on for a higher view I'll generally climb it and wait to be told to get down; if there's an open window or a roof terrace, I'm too inquisitive not to take a look. I'm also happy to get my knees dirty by dropping down low for a snail's-eye view. Even a slight change compared to the norm can completely transform the juxtaposition of elements within a scene and the composition of our photographs.



THE LOW DOWN

THERE are advantages to shooting from a low angle rather than a high viewpoint. For a start, you don't have to worry about falling off the edge of a building when your feet – or any other parts of your body – are on terra firma! There are photographers who seem to spend half their lives stretched out on their bellies or lying flat on their backs in an attempt to get a different view. For

nature photographers it's often unavoidable if the subject is low to the ground, but for any kind of urban photography, getting down low and shooting from a worm's-eye view can produce fantastic results.

Crouching low and looking up the front of a tall building will create dramatic converging verticals – and the wider the lens, the stronger the effect. Do the

Havana, Cuba. I held my camera a couple of inches from the ground and shot 'blind', relying on the AF to provide sharp focus
Canon EOS-1Ds Mark III, 17-40mm, 1/80sec at f/11, ISO 100

same in a flowerbed using a wide lens from close range to capture the blooms against the sky. Daffodils and tulips are ideal for this, and they should be in bloom very soon. Telephoto lenses aren't that useful when shooting from low viewpoints as they magnify the subject and compress perspective, so the sense of being low down becomes less obvious. But wideangle lenses take it in their stride by stretching perspective and distorting shapes – plus the extensive depth of field achievable at small apertures like f/11 or f/16 means you can get up close



Left: Reykjavik, Iceland. After photographing this spiral staircase from the outside, I walked behind it to see if the angle was any better and ended up with a more interesting shot
Canon EOS-1Ds Mark III, 17-40mm, 1/200sec at f/8, ISO 200

Below: Tuscany, Italy. Experimenting with unusual camera angles and shallow depth of field is a great way to give shots of common subjects an eye-catching twist
Canon EOS-1Ds Mark III, 17-40mm, 1/400sec at f/4, ISO 200



‘For any kind of urban photography, getting down low and shooting from a worm’s-eye view can produce fantastic results’

and personal with nearby subject matter yet still achieve front-to-back sharpness.

If you don’t want to get your knees dirty, just hold the camera low to the ground and use live view on the rear screen to aid composition. Cameras with flip-up rear screens are ideal for this because they can be placed on the ground and the

scene will still be visible on the screen from above. Alternatively, just wing it. That’s what I do – if I can’t get myself low enough, I just hold the camera low, take a shot, check it on the preview screen, make any adjustments and shoot again. It’s actually quite good fun shooting ‘blind’ because you never quite know what you’ll end up with.

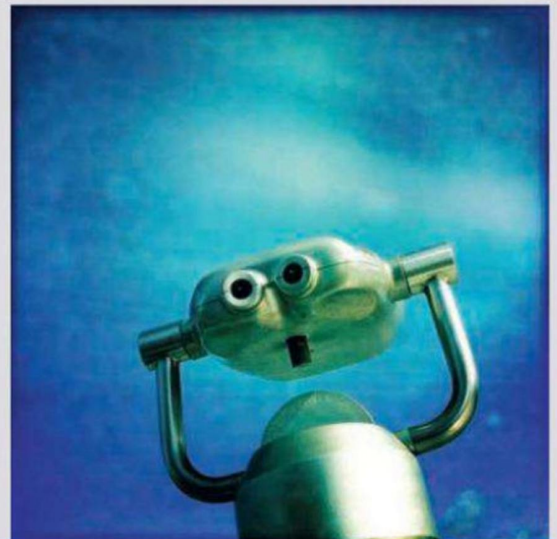


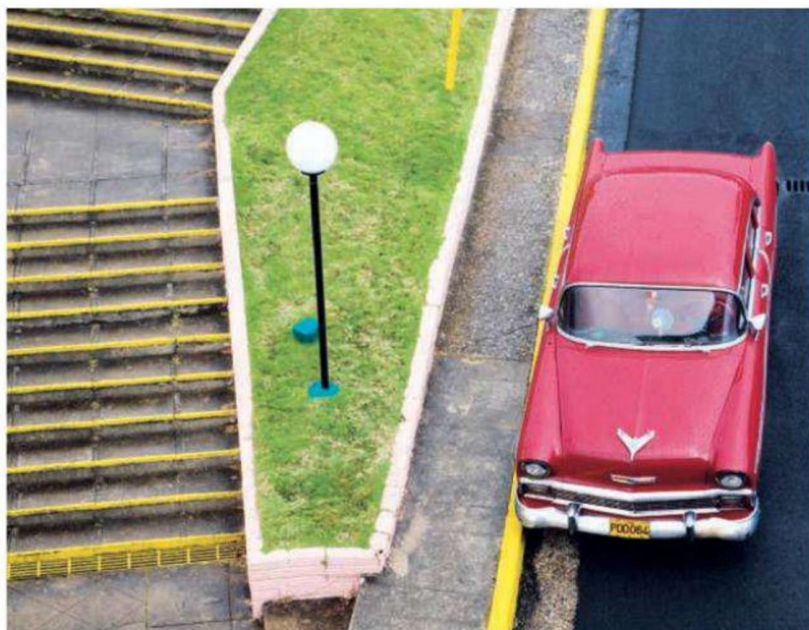
ALTERNATIVE ANGLES

BETWEEN the extremes of shooting from high and low viewpoints, there are other creative avenues worth exploring. One is to dispense with keeping the camera level and experiment with jaunty angles. Action photographers often do this to add drama, but you can try it with any subject – just tilt the camera to one side and see what a difference it makes when shooting buildings, cars, people, abstracts, close-ups and so on.

Another option is to explore the subject from different angles – instead of shooting the front view, move to the side or get behind it. While you’re at it, look for ways to frame the subject, or partially obscure it with another feature closer to the camera so the images you produce are less obvious. Reflections can work well too – instead of photographing a building, say, look for its reflection in a window, puddle or mirror. It’s all about thinking laterally rather than literally. Once you get into the habit of looking at the world from different viewpoints and angles, all sorts of creative doors will open for you. Walk through them – you never know what’s on the other side!

‘Once you get into the habit of looking at the world from different viewpoints, all sorts of creative doors will open’





Vinales, Cuba. I took this shot from my hotel window, after noticing the interesting pattern of lines and the vibrant colours. Moments earlier I had walked past the car, but from ground level the photo opportunity didn't present itself

Canon EOS-1Ds Mark III, 24-70mm, 1/125sec at f/4, ISO 400

or that no one takes any notice. I've asked locals if I can go up to their balcony or roof – sometimes I'm invited when they see my camera because they know they have a great view – or I wander into hotels I'm not staying in and take the lift to the roof terrace! You have to be a little crafty and opportunistic without, of course, breaking any rules or being disrespectful to people or property.

The type of shots possible depend on how high up you are and which lens you use. For sweeping views, use your widest lens. Mine is the 17mm end of a 17-40mm zoom on a full-frame DSLR. At that focal length it is only necessary to be a few storeys up and the perspective is amazing – just zoom out and look down. Verticals diverge, so tall buildings appear to be toppling over, the horizon curves, it is possible to see for miles and the images produced are worlds apart from anything that can be captured at street level.

Often it is necessary to shoot handheld from tall buildings and monuments as tripods aren't allowed. But that's not a problem because with everything in frame quite some distance from the camera, depth of field will be extensive, and the lens can be used wide open if necessary and still record everything in sharp focus.

Something else that is noticeable when shooting from high viewpoints is that patterns present themselves more readily. Tables and chairs outside cafés, car parks full of vehicles, crowds of people in busy streets and squares, the tiles and slates on rooftops – patterns are everywhere, and much easier to spot when you're looking down. Use a telezoom lens to make the most of them, zooming in to fill the frame and exclude unwanted detail. **AP**

THE ULTIMATE HIGH

HIGH viewpoints are more exciting than low ones because the options are greater – and the higher you go, the more interesting the world looks. Just climbing onto a chair or a wall for a change in viewpoint can be enough to make a difference, especially when shooting landscapes. Shoot from the top of a tall building and look down for a true bird's-eye view, with humans looking like ants and cars like toys.

If shooting locally, you may know of places that offer high viewpoints. It used to be possible to get onto the roofs of office

blocks and other high-rise buildings with permission, but health and safety laws make it almost impossible these days. Still, there are options available to the savvy photographer prepared to take an imaginative approach – the roof of a multi-storey car park, for example, or a church tower, balcony or bridge.

Outside the UK, check out postcards in local shops for eye-catching locations featuring sweeping rural or city views, read guidebooks and ask locals if there are any high buildings to shoot from. You may find that the rules are more relaxed,

DOMINO GAME

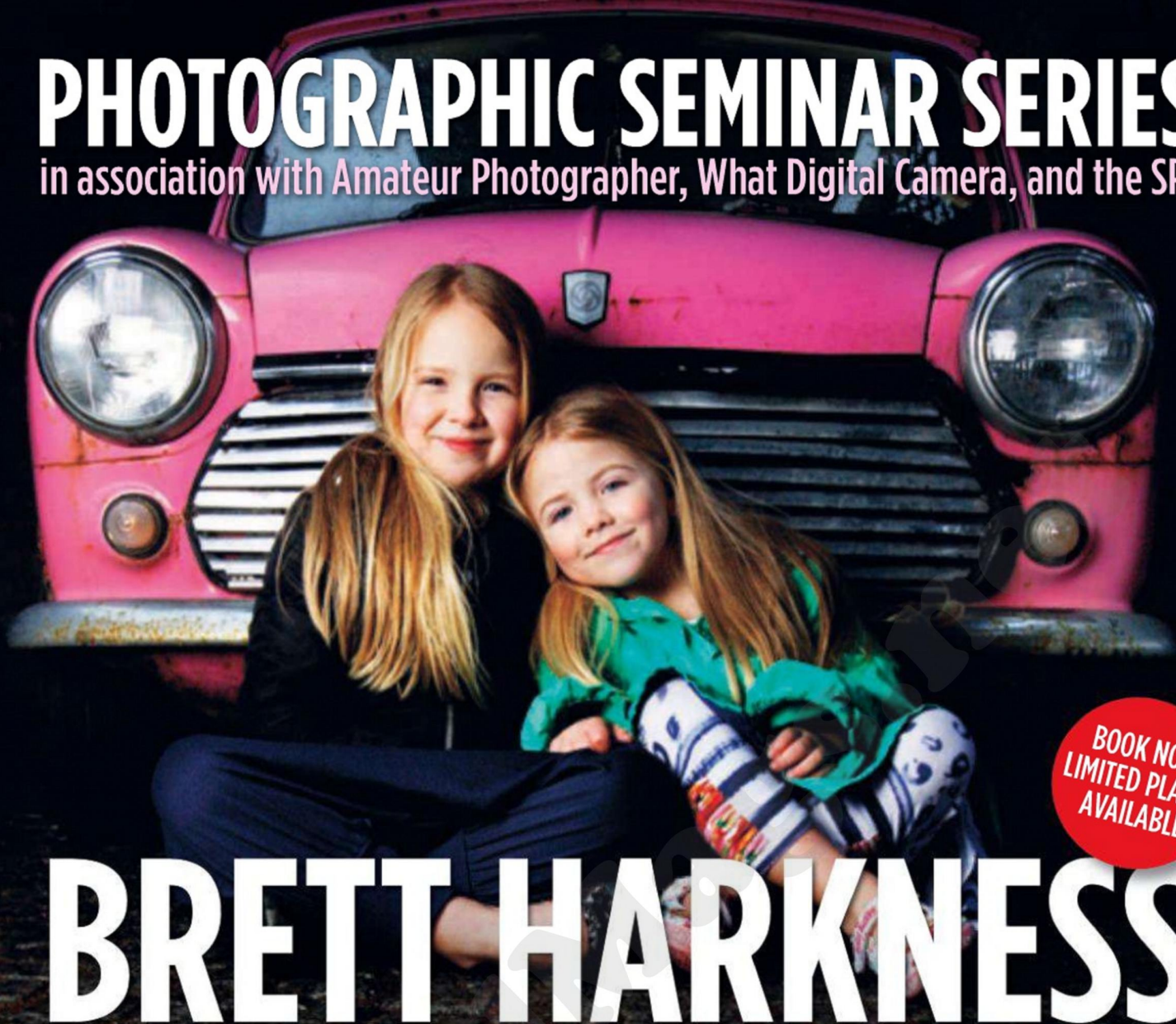
I TOOK this photograph of a domino game in the foyer of a crumbling apartment building in Havana, Cuba. I'd been shooting interiors on a higher floor and then, as I walked down the spiral staircase, I happened to glance down and see the game in full swing. I immediately knew there was an interesting photograph to be had. The bright red of the table, the dominos with the Cuban flag and the pairs of hands all with different skin shades – it summed up the vibrancy and ethnic diversity of Cuba perfectly for me, and was only possible thanks to the unusual viewpoint.

Canon EOS-1Ds Mark III, 70-200mm, 1/80sec at f/4, ISO 3200



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Original



Fixed hue



Hue adjustment

Curves adjustment

New York Alfonso Scarpa

Nikon D70, 18-35mm, 1/250sec at f/10, ISO 200

THERE is a great atmosphere about this picture of a child dancing in the fountains as the sun goes down in the distance, but the first thing that struck me was that it must have been lit by fluorescent lights as there is so much green in the scene.

Actually, it is a sunset shot, and that green shouldn't be there, so straight away I opened the Hue/Saturation window and shifted the hue to introduce more red/magenta. This has made an immediate change to the way the picture looks – and makes the scene more visually understandable and natural.

There are a lot of uprights in this shot, and they are having a powerful effect on my eyes. First, I have to work quite hard to drag my eyes away from them to look at the subject, and second, they are not quite upright. Where the water jets burst over into the sky, and spring alongside the trees, their heads (as the water reaches its peak) turn over and create eye-grabbing shapes that prevent me from looking at the child dancing in the water.

The simplest way to direct the viewer to the subject is to give them nothing else to look at, and here I've cropped away all the distractions so we can begin to see what caught Alfonso's eye in the first place. In cropping, I also straightened the image to make concentrating even easier.

The picture does work quite well in colour, and with a bit of contrast added it stands out nicely. I also wanted to try it in black & white, though, and using Channel Mixer created a red-rich blend that gave me a high-contrast and quite striking result.

Alfonso did well to spot the subject in the first place, but needed to spend more time noticing which parts of the scene enhanced his subject and which just got in the way.



Cropped



Black & white crop



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK

Original



Edited



Bike on the beach Santanu Rana

Nikon D90, 18-105mm, 1/160sec at f/6.3, ISO 200

I LOVE this kind of picture, with its low misty contrast and fine shades of grey. I also love the simplicity and that there is nothing to take our attention except for the things Santanu wants us to look at. The bike, the man and the boy seem to tell a

story, too – a short one, granted, but a story nonetheless. The wet sand makes a great reflection, not only for the roundness of the wheels but also to mirror the tall 'V' shape created by the people in the background.

The only thing that drives me slightly

PICTURE
OF THE
WEEK

crackers is that the picture isn't straight. The horizon slopes off to the left, and the man and boy look as though they've been drinking all day. A quick rotate and trim soon sorted that out, but it means that the bike is now too close to the edges of the frame.

It's a great picture, though, Santanu, and even though you have committed a deadly sin, I'll give you the picture of the week prize.

Original



Added extra area



Watergate Bay Graham Brown

Olympus E-410, 40-150mm, 60secs at f/22, ISO 100

EVENING lights by the sea while there's still colour in the sea – that makes the kind of subject you just can't walk past. Here Graham has captured a hotel in Cornwall set into the cliffs with those lights glowing and the sky a delightful light blue. The cliffs are high and rounded, but somehow they don't make a comfortable shape in the frame of the picture. They look as though they are too confined from left to right, while there's loads of space above them.

This kind of scene needs to be long and thin to make a comfortable composition. To show what I mean, I've added some extra sea and sky to the left of the frame so the cliffs have a bit more room to breathe. At the same time, I've trimmed away some of the sky that we didn't need, to make a 12:6

Edited

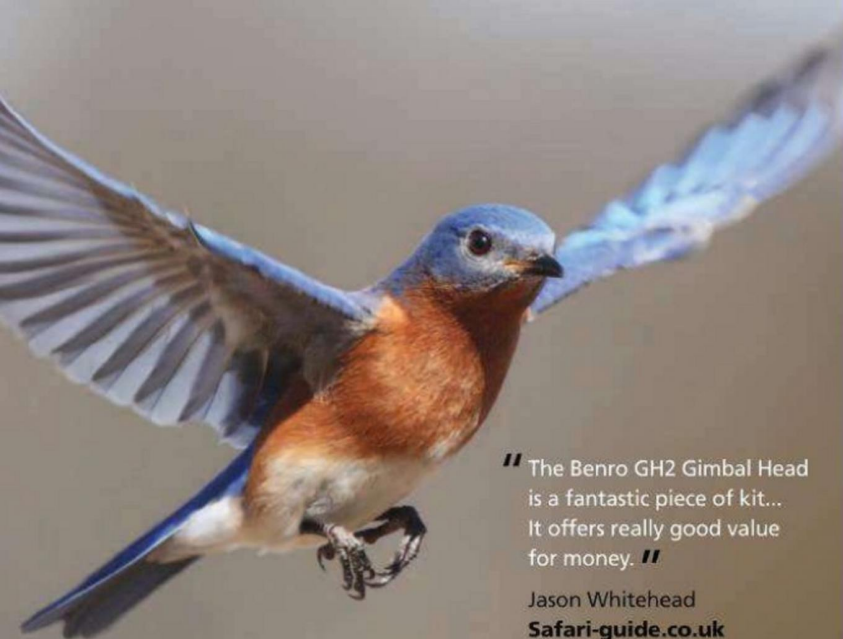


proportion panoramic. This suits the subject much more. Graham should have allowed a bit more space around the subject when he shot it so that this crop could be made with that extra sea to the left.

The final act was to increase the contrast of the scene with a Levels adjustment to strengthen the highlights and shadows, while brightening the whole scene.

Input Levels:





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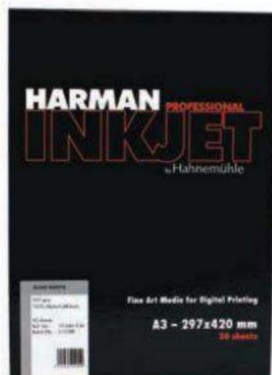
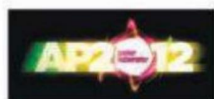
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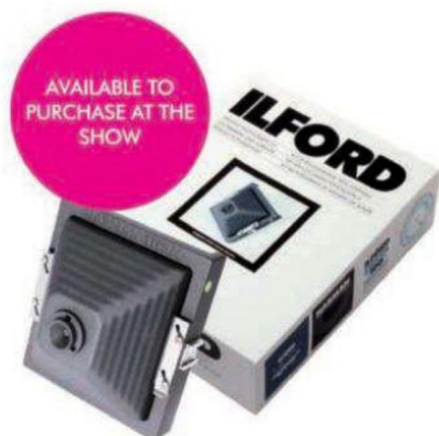
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



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PROTECTING expensive camera kit against adverse weather is a concern that UK photographers know all too well. Dry Cam covers differ from other popular types by using a Velcro strap to fix the material securely around the lens barrel, thereby eliminating the effect of wind. Therein lies their advantage, as other covers can open up like a parachute, destabilising a tripod-mounted camera and compromising the weather-proofing.

Dry Cam covers are designed to be operated from the outside, but with the black cover in place it is important to know where the camera controls are located. It would be nice, then, to see a clear version of this cover that would make accessing these controls easier. Three sizes are available and it is vital to get the correct fit. First, this will prevent the material bunching up around the lens barrel, and second, it will ensure a snug fit, which again better enables access to the camera's controls. The small size is for lenses measuring 5.5–7.5in, medium for 7.5–12.5in and large for 13–19in. Each cover has a Velcro opening on the underside to allow the camera to be fitted to a tripod.

Most importantly, the material is durable and fully rainproof. A drawstring cord at each end of the cover fixes it tightly, but a protective lens filter and LCD screen cover are still necessary. **Tim Coleman**



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Vanguard BBH-200 ball head £199.99

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VANGUARD'S BBH-200 is the middle of three in the company's latest flagship series of ball heads. All are of the same design, with the only difference being the maximum load capacity, which for the BBH-200 is 20kg. Compared to previous Vanguard ball heads and indeed many other brand models, the BBH-200 is lighter (at 530g) and compact, thanks largely to its neat design. The ball itself is sculpted from a single piece of scratch-free magnesium and the casing has been stripped back, so more of the ball is visible. With a front-heavy set-up angled down, such as when using a large telephoto lens, there is a minor drop off once the ball has been locked. All other shooting angles are fine.

To fix the plate securely, the head uses an Arca-Swiss type system. The standout feature is the Rapid Level System, controlled by an orange switch, that when activated guides the head and locks it at a precise 0° angle. In the vertical position the head locks off to an exact 90° angle. Vertical and horizontal bubble levels also help to ensure level shooting. The main lever for tension is compact and can be pulled away from the head without changing the tension, to readjust its position. This function ensures a comfortable locking angle and also packs the head away as compact as possible.

Tim Coleman



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

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AP 10 March

Nikon D4

With a new 16.2-million-pixel, full-frame sensor, Nikon's professional DSLR may be the best yet.

AP 24 March

Ricoh CX6

The new CX6 compact from Ricoh offers a 10-million-pixel sensor, 28–300mm lens and 5fps continuous shooting.

AP 31 March

Olympus OM-D EM-5

We test the 16-million-pixel retro-styled micro thirds camera from Olympus.

AP 31 March

Nikon D800

We review the world's highest resolution full-frame DSLR – the 36.3-million-pixel Nikon D800.

AP 7 April

AskAP

Let the AP team answer your photographic queries

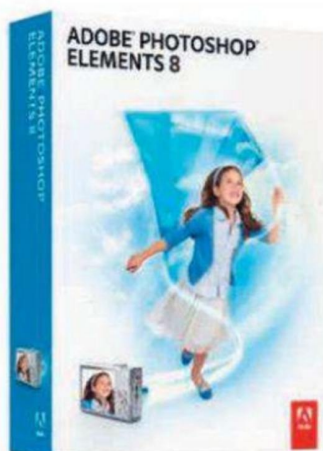
OPENING FILES IN ACR

Q Although I have the full version of Adobe Photoshop Elements 8, I often edit my JPEG images in Adobe Camera Raw (ACR) as I find it is a very useful and simple piece of software for making quick adjustments.

I would love to be able to open the raw files of my Canon PowerShot G12 in ACR, but when I click on the raw file it opens in Canon Digital Photo Professional, which I find more difficult to use. Is there any way to open these images in Adobe Camera Raw? **Ian Plowman**

A Changing the program that a particular file opens into in Microsoft Windows XP is very easy. Simply right-click on a file of the particular file type you wish to change. In this case it is a .CR2 raw file, so right-click on one of these and then select Properties. Under the General tab, click Change and then select the program you wish the file to open into. If Adobe Camera Raw is not available, select Adobe Photoshop Elements 8. Elements will always open raw files into Camera Raw.

In Windows 7, Click on Start and then type 'associations' in the search box. Choose 'Make a file type always open in a specific program' from the list. Then in the Set Associations, scroll down the list until you see the file extension that you want to change the default program to. Click on CR2 and then select Change



Program. When the 'Open With' box appears, look for Adobe Photoshop Elements 8.

Richard Sibley

TIME-LAPSE REFLECTIONS

Q I have been thinking about taking some time-lapse images of the view from my living-room window. While I understand the principles of time-lapse photography, I am concerned that at certain times of the day I will get a reflection from the glass of the window. Obviously I can keep the lights off in the room at night, but what about during the day? How can I reduce any reflections from the glass? **Tony Kingston**

A The first method of cutting down reflections would be to use a circular polarising filter. The problem here is that the angle of reflected light will change throughout the day, so you may have to rotate the filter a number of times to compensate for this.

A better option would be to remove the reflections entirely. To do this you will need to

block any light falling on the area of glass that is in the field of view of the lens. The easiest way to do this is to create a long extension to a lens hood out of black paper or card. Press the far end of this against the glass and any light that would usually fall on the glass from between the lens and the window will be blocked by this oversized lens hood, giving you a reflection-free pane of glass. This is also a good tip if you wish to shoot wildlife through a window, or if you are lucky enough to be shooting from a plane or a helicopter. A lens hood pressed up against the glass can help here, or at worst a cupped hand.

One very obvious tip is to make sure that the window you select to shoot through is as clean as possible, both inside and out. As well as any dirt or smudges showing up in your images, any imperfections may also prevent the camera autofocus correctly. However, when shooting time-lapse sequences it is

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

FROM THE AP FORUM

Testing a Trip

Bone_idle asks I have just bought a second-hand Olympus Trip. It looks in excellent condition, is very clean and comes with a weird-looking original Olympus leather case that seems to have seen better days. The camera is one of the metal shutter-release versions and it appears to work OK, but how do I test that the selenium cell is functioning? Are there any other checks I should do to ensure that the camera is working as it should?

Nimbus replies The easiest way would be to quickly run a 24-exposure roll of colour neg or chromogenic black & white film through it, and then have the film developed process-only.

Roy5051 replies Stand next to a window

best to lock the focus at a set position. Good luck and don't forget to show us the results.

Richard Sibley

OLD LIGHT SOURCES

Q What did photographers use for a safelight before we had electricity? I understand that there were solar enlargers, but obviously it is difficult to build a safelight for the sun. **Edward Anderton**

A Early safelights were effectively household lamps, with the light produced from a flame of burning oil or a candle. The principle was exactly the same as today, with an amber or red glass filter placed in front of the flame. Overlapping vents were built into the top and back of the holders to allow the heat to escape, but without leaking light into the room.

Richard Sibley

LEAKING BATTERIES

Q What is the most reliable and safe type of battery to use in my flashgun and cameras? I realise the batteries need to be trustworthy, so I avoid cheap ones in favour of Duracell non-rechargeable batteries. However, recently I had two AA batteries leak and they had only been out of the packet less than two months, while the expiry date is 2014. In my flashguns I use Duracell rechargeable batteries, but after the leakages I wonder if I should be using another brand. What do you think? **John Hall**

A All batteries have the potential to leak. However, alkaline batteries, such as AA and AAA, are far more prone to this than others. Alkaline battery technology is quite old, and they have a fairly low level of tolerance to various conditions.

with the camera pointing to the light and press the shutter release. The aperture on the camera as seen through the lens from the front should close down to the taking aperture. If it does, it is probably OK, but if it doesn't move, it is probably damaged. When viewing through the viewfinder and pointing the camera at a dark object, away from the light, check that there is a red disc showing when the shutter is pressed, which indicates that there is not enough light for the shutter to fire. If it doesn't show, you have a problem there as well.

If you Google 'Olympus Trip Repairs', you should be able to find disassembly instructions if you want to have a go at repairing the camera yourself. It is fiddly, but reasonably straightforward.

Gray1720 replies Roy's instructions are spot on, but don't forget to turn it to 'A' first. The Trip's selenium cell seems to be pretty reliable, so if it's working at all it's probably OK. Even if it isn't, a little Ronseal lighter fuel on the linkages on the mechanism for the red flag can work wonders. You can do the job with Phillips screwdrivers, although JIS will make it easier, but fixing Trips is just complex enough to be very satisfying without being too taxing. Visit www.thermojetstove.com/Trip35,

which has a useful set of repair instructions.

Bone_idle replies I have tested it and the aperture remains fully closed on all settings and the red flag is nowhere to be seen. The good news is the light meter is working nicely. I took the top-plate off as per the instructions, so it's the aperture blades that are stuck. I need to get a couple of things before I attempt to fix it, but it seems reasonably straightforward, if a little fiddly!

Gray1720 replies That's good news of a sort. There are only two aperture blades, so unless something has broken they are easy to unstuck. Just remember that if you squirt lighter fluid in and don't mop it up, the grease it dissolves just gets moved from one place to another and smears everywhere – use it sparingly and mop it up afterwards. Be aware that the case may go sticky when it gets warm – it's the dreaded 1970s plastic type. I found out the hard way when one stuck to my hand.

Bone_idle replies I took the lens to bits and the aperture was locked solid. I soaked it in isopropyl alcohol for 10 minutes and then worked the mechanism free. It is now as good as new.

Torches are one of the most common devices in which an alkaline battery will leak. Here the acid inside the battery will usually eat away at the metal case and begin to leak out. In most devices we replace the batteries as soon as we know they are flat, but in devices that can go years without being used, such as torches, they may begin to leak before we have even noticed they are dead.

If alkaline batteries aren't in use for long periods – say, more than two months – remove them. Take them out of your flashgun and keep them in a pocket of your camera bag, making sure they aren't touching any other metal objects that could cause them to short circuit.

If you want to leave batteries in a flash for long periods, the best option for AA sizes is to use Sanyo Eneloop batteries. They are

rechargeable, hold their charge much longer than regular NiMH batteries and are far less likely to leak. These are available from many high street and photographic electrical stores. Visit www.eneloop.info for more information.

As for modern camera batteries, they are generally of the rechargeable Lithium Ion type and quite safe if kept in normal operating conditions and aren't physically damaged.

However, as with any such product, a faulty battery can cause damage to your camera, so always try to buy batteries from a reliable source – preferably proprietary products from the manufacturer. Avoid unrecognised or unbranded sources because if the batteries are poorly made they can short circuit, rupture or even catch fire. Seek immediate advice from the manufacturer if you suspect your battery is damaged.

Richard Sibley

AP GLOSSARY DOTS

There are a number of instances when the term dots will be used in photography. In printing, the term 'dots' refers to the small droplets of ink that a printer can lay on a sheet of paper. Unlike pixels, dots can overlap, which is how printers are able to create millions of different colours from just a small selection of inks.

By printing many different overlapping dots, a printer can recreate the colour of a particular pixel that is found in an image. So although an image should be printed at a resolution of 300 pixels per inch, there may be many thousands of dots making up those 300 pixels. For example, the

Epson Stylus Photo R3000 can print at a maximum resolution of 5760x1440dpi.

The word dots is also used when describing digital displays, be they a computer monitor, camera LCD screen or an electronic viewfinder. Each pixel on these displays is made up of three dots coloured red, green and blue. If you hold up a magnifying glass to a screen, you can see these dots.

When all three coloured dots are at their maximum brightness, our eyes see the pixel as white. By varying the brightness of each individual dot, different coloured pixels can be created.

In next week's AP

On sale Tuesday 28 February



FIRST LOOK

NIKON D800

Tim Coleman takes a hands-on preview of Nikon's latest FX-format DSLR with 36.3 million pixels

TWIN TEST



CANON EOS 5D MARK II VS SONY ALPHA 77

Just how much have imaging sensors come on in three years? **Tim Coleman** compares the EOS 5D Mark II's sensor against the Alpha 77's

APOY

APOY 2012

ROUND 2

We've prizes worth more than £1,800 from Samsung and Jessops in our **Classic Portraiture** round

TECHNIQUE

RETOUCHER'S GUIDE

Chris Gatum explains how to use selective sharpening to improve wildlife images

WILDLIFE

GREAT EXPECTATIONS

Bertie Gregory is just 18 years old, but already he has produced a number of remarkable wildlife images. He talks about his work

SPI SCHOOL OF PHOTOGRAPHIC IMAGING

STAR STUDENT

Gill Golding

ENROLLED ON:

Foundation in

Photography

OCCUPATION:

I left teaching

a year ago.

EQUIPMENT:

Canon EOS 7D and Canon EOS 550D with Canon EF-S 15-85mm f/3.5-5.6 IS USM, Canon EF 70-200mm f/2.8 L IS USM and Canon EF-S 10-22mm f/3.5-4.5 USM lenses, plus a Giottos GTMTL8350B tripod with Manfrotto 460MG three-way head



What do you enjoy most about photography?

There's so much I enjoy about photography, from seeing something, capturing it and, when it works, the absolute joy! Add to that, of course, the challenge of doing it better next time. I think one of the amazing things about photography is that every image is unique and there are endless possibilities, while the learning never stops.

What are you hoping to achieve with your photography?

I want to be the best I can be, which means continuing to look, learn and always be open to trying new things. I had the experience last June of exhibiting four of my photos at a local venue and I'd love to exhibit and sell some of my work in the future.

Where is the most enjoyable location to take photographs?

Living in Brighton, East Sussex, I am spoiled for choice. I love the sea, I love the South Downs (particularly Ditchling Beacon and the Seven Sisters), and everywhere in between, including parks, gardens and the streets. I also enjoy taking photos of local events, such as Brighton Pride, the Zombie Walk and the Lewes Bonfire Parade. Most of my photography is taken in the local area, but I plan to extend this.

Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

After about six months of taking photos, I knew I wanted to learn how to use the camera beyond program mode. In January last year I joined a local short creative photography course, which got me started and I did a follow-up to this afterwards. This provided me with some knowledge



THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.

of my camera, but didn't satisfy my need for good feedback about my photos. I was very fortunate in that I met other local photographers, and one in particular, Bryan Jay, encouraged me to get some of my photos printed up large so I could see my work properly. That encouragement took me on a new journey. In addition to this, I joined the Brighton & Hove Camera Club, where I soon realised that I wanted to improve, given that I was constantly seeing some amazing photography from other members.

I knew I needed to learn more and wanted a course that provided me with skills and feedback. When reading about the SPI, I decided this was for me.

I absolutely love my course and I am learning so much. I'm currently working on Module 5 and can see how differently I approach taking photos and, indeed, how my interests in what I take photographs of is changing. I always thought I just wanted to take seascapes and landscapes, but I am now open to so much else and have no idea where my ultimate interest may lie or if it needs to lie in one place.



At the heart of the image

Summing up

WE SAY: Gill is making great progress on the course. She is clearly pushing all boundaries and has perhaps realised that there is no rigid concept as to what constitutes photography.

Student introduction

When did you first become interested in photography?

Until 18 months ago, I had never taken a photograph beyond holiday snaps and even those were very occasional. I decided to follow my sister, who had started a 365 project (a photo a day for a year and then uploaded online), but I didn't seriously expect to complete the project. Not only did I complete it, but I loved it! Using a camera every day and trying to take a photo of something different encouraged me to look at everything around me. It's amazing what can be found! I looked at photos that other people were taking, and learned so much from them, that it wasn't long before I bought a DSLR and started to try new things.

To enrol or for more information visit www.amateurphotographer.co.uk/spi

Or send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU or call 0203 148 4326

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Issue number.....

Start date..... Expiry date.....

Three-digit security number.....

Signature (I am over 18)

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☐ Yes, please send me a bank instruction form to deduct three monthly debits of £105 from my account

Signature (I am over 18)

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SPI



Canon PowerShot G1 X

Built like a Canon PowerShot G12 on steroids, the new **PowerShot G1 X** has a large 14.3-million-pixel sensor and a 28-112mm equivalent lens. Could it be the compact camera that finally replaces your DSLR?

Richard Sibley
Technical writer



WHILE a compact system camera (CSC) strikes the perfect balance between quality and portability for many photographers, models such as Fujifilm's FinePix X100 have shown there is another option. Why not forego the interchangeable optics and use a compact camera that has a large sensor and a fixed lens? This is exactly the attitude Canon has adopted with the launch of its new PowerShot G1 X.

The PowerShot G1 X is nearly identical in appearance to the existing PowerShot G12. The new camera also feels very familiar, although it is slightly chunkier than the G12. The reason for this increase in bulk is the G1 X's defining feature – a large 14.3-million-

pixel sensor. This sensor is 6x larger than that used in the G12, making it much closer in size to a DSLR unit. With a sensor this big, it is clear that the G1 X is aimed squarely at those looking for a camera with the quality and size of a CSC, but without the perceived hassle and expense of additional lenses.

The G1 X's fixed lens is equivalent to a 28-112mm f/2.8-5.8 zoom, so it should satisfy the needs of most photographers, particularly when used for travel and street photography. All the features you would expect from a Canon PowerShot G-series camera are present, from raw shooting to a flash hotshoe and EV adjustment dial.

Based on its specification, the G1 X is an

AT A GLANCE

- Near APS-C-sized, 14.3-million-pixel CMOS sensor
- 28-112mm f/2.8-5.8 zoom lens
- New Intelligent image stabilisation
- Optical viewfinder
- 3in, 920,000-dot LCD screen
- ISO 100-12,800
- Street price around £690

intriguing prospect, and a potential rival not only to the likes of the Fujifilm FinePix X100, but also to many CSCs, some of which have smaller sensors and lower resolutions.

FEATURES

While it is not surprising that Canon has created a larger sensor for the G1 X, many people will be surprised at just how large this sensor actually is. All the promotional material informs us that the sensor is 6x larger than the one in the PowerShot G12, but it is difficult to put this in context. The G12's 7.6x5.7mm sensor is, in fact, tiny in comparison to the 18.7x14mm (4:3 aspect ratio) CMOS sensor of the G1 X. Indeed, the larger sensor is even bigger than a four thirds unit, and is just 0.8mm smaller in height than Canon's own APS-C models, which generally measure 22.2x14.8mm.

DxO Labs (www.dxomark.com) quotes the pixel pitch of the G1 X sensor as being 4.16µm, which is exactly the same as the pixel pitch of the 18-million-pixel, APS-C-sized CMOS sensor of the Canon EOS 7D. When compared to the 2.03µm pixel pitch of the G12, it is clear that the sensor of the G1 X has more in common with Canon's EOS range of cameras than it does with its PowerShot predecessors.

With an ISO range of 100-12,800, the sensitivity of the G1 X matches that of the EOS 7D, while image data is handled by a Canon Digidig 5 processor. The company claims that this processor is 6x faster and produces 75% less noise than the Digidig 4 in the G12. However, it is on image quality that the G1 X will be



judged, not its specification.

While the sensor may be the standout feature of the G1 X, its fixed zoom lens must be a close second. The G1 X has a 15.1–60.4mm f/2.8–f/5.8 4x zoom, equivalent to 28–112mm on a 35mm, full-frame camera. This focal range is slightly shorter than the 28–140mm equivalent zoom of the G12, but given the G1 X's larger sensor, a larger focal range would no doubt have affected the size of the lens, and the camera itself. For more on the lens, see *Features in use* on page 55.

Optical image stabilisation is also present, reducing camera shake via an Intelligent IS system that automatically selects from seven different modes, depending on the shooting settings. Despite these improvements, Canon still states that the stabilisation makes a 4-stop difference, which is the same as that found on the G12.

As expected from an advanced compact camera, there is a full range of exposure modes, raw image capture and a hotshoe for mounting compatible flashguns. The G1 X also has a small pop-up flash, with three levels of manual-power adjustment plus auto settings.

In all, the G1 X feature list is comprehensive, which is no surprise given that most of its features are the same as those found in the G12. So, in these terms, the G1 X is really just a larger version of the G12.

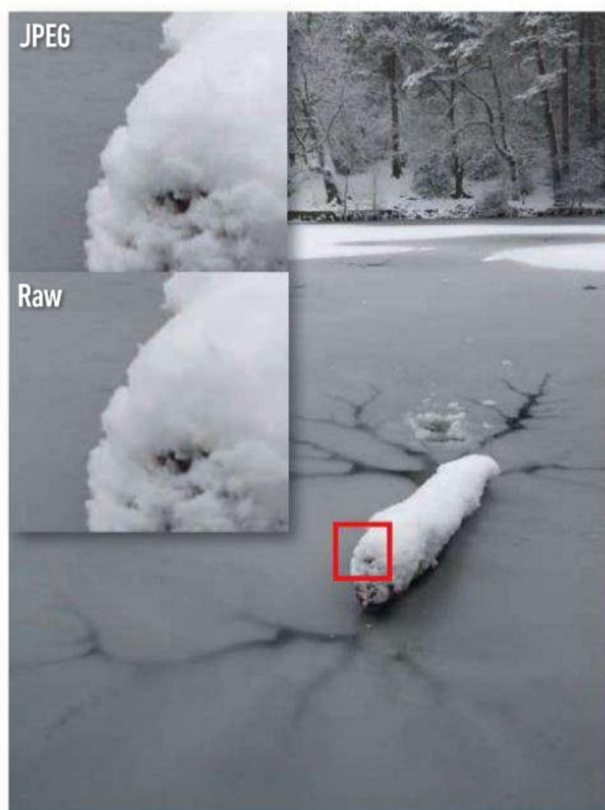
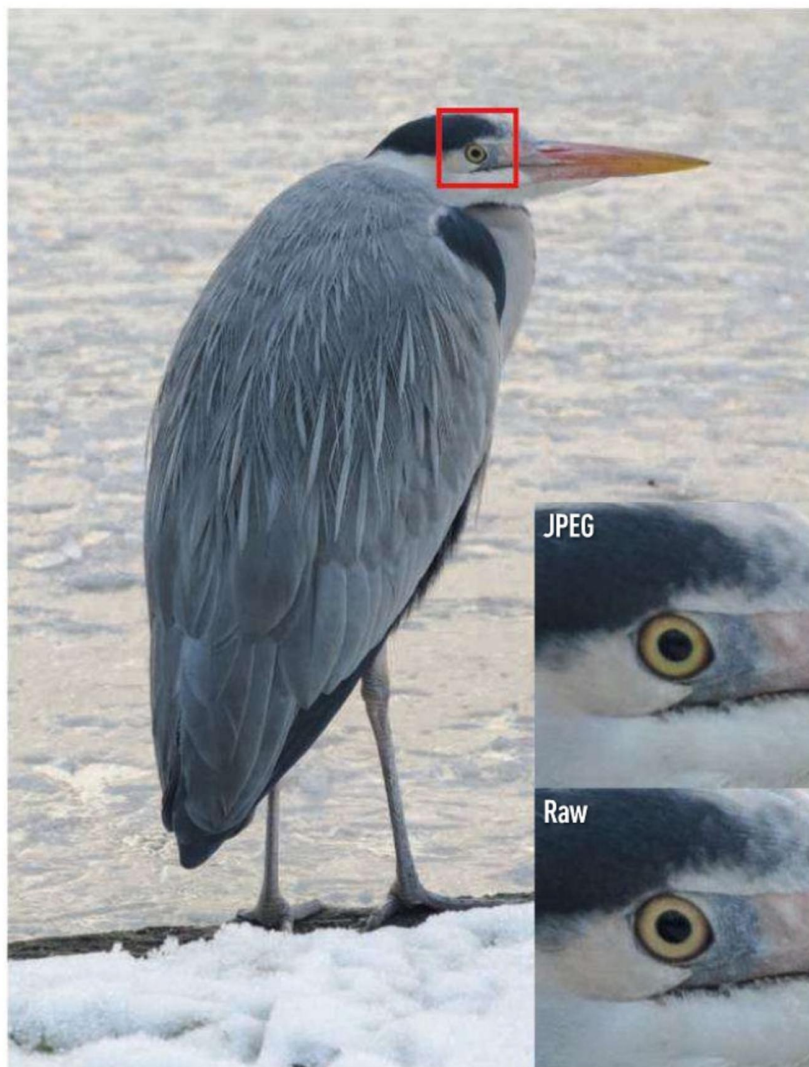
9/10

BUILD AND HANDLING

Although the PowerShot G12 and G1 X may look alike when viewed in isolation, there is actually quite a difference in size. The new camera measures 116.7x80.5x64.7mm compared to the

Right: While JPEG images are good, even more detail can be revealed in raw images

Below: Metering on the G1 X is good, with the camera generally able to avoid blowing out too much highlight detail



G12's 112.1x76.2x48.3mm. These few millimetres add up, and those struggling to squeeze the G12 into a pocket will be stretching the fabric further still with the G1 X. As compact cameras go, the G1 X is one of the largest, although when considered next to a compact system camera with kit zoom lens attached it is, if anything, smaller. This is due to the 28–112mm lens being retractable, which prevents it from protruding from the front of the camera much more than a pancake lens would on a CSC.

The G1 X may look as though it is built of plastic, but it is constructed from a magnesium alloy, making it as reassuringly strong as it is cold when picked up. Thankfully, the handgrip has a textured rubber finish, although long-fingered individuals may find that the handgrip could do with being slightly more pronounced to allow their fingers to curl around it a little easier.

The layout of the camera will be familiar to anyone who has used a PowerShot G-series model in the past few years. On the rear is a control dial, surrounded by a series of buttons that will allow the ISO, metering, AF and flash settings to be changed quickly. There is also a function button that can be assigned to a setting of the user's choice.

On the top-plate sits the mode dial, making it easy to change from, say, aperture priority

to fully manual or program mode. Below this is a secondary dial that applies exposure compensation. Having access to exposure compensation via a large, well-labelled dial is a real selling point for this camera, and makes it as easy and quick to apply brightness changes in the same way as when using a DSLR.

Around the camera's shutter button is the zoom control toggle switch, which is neatly positioned. Just below this on the front is a control wheel that adjusts the aperture. Again, this is another nice touch that DSLR users will really appreciate. One thing that would make the handling even better would be a secondary control wheel on the rear that could be operated by the thumb. Instead, this space is taken up with a direct video record button. While this makes it easy to record video, I feel that the target market for this camera would much prefer a secondary control wheel in this position.

Overall, the camera handles very well, with everything where we would want and expect it to be. The high-resolution display makes the on-screen menus and settings clearly visible, and the camera's menu system is unchanged from that found in virtually all current Canon compacts. So, if it ain't broke, don't fix it.

Although it is quite large for a compact camera, I didn't find the size of the G1 X a problem. Rather than worrying about a pocket

in which to fit the camera, I would instead recommend the ever-ready-style Canon SC-DC75 case, and simply carry the camera around your neck.

8/10

METERING

When used in a number of different lighting conditions, including snow, bright sunshine and at night, the PowerShot G1 X's evaluative metering system coped extremely well. Generally, the evaluative mode seems to be aware of highlights, but will be selective if circumstances demand. In other words, it will ignore highlights if it believes doing so will benefit the overall exposure. This means that images generally look good straight from the camera, although those shooting raw images might try to recover more highlight detail.

Where the dynamic range is enough to cover the scene, exposures are spot on, and the exposure compensation dial on top of the camera makes it extremely quick to make an adjustment. I only needed to use the EV adjustment dial a handful of times, generally adjusting the exposure in the $\pm 0.3\text{EV}$ range.

Centrewighted and spot options are also available for more precise metering.

8/10

AUTOFOCUS

There's little new about the autofocus of the PowerShot G1 X. It incorporates the tried-and-tested contrast-detection AF method, rather than the newly developed on-sensor phase detection that some manufacturers are now using. As such, the focusing system of the G1 X performs exactly as expected.

I found the autofocus to be fast without being 'snappy'. It performs like the AF in the G12, but should perhaps be faster given that



Above: In low light, the G1 X handles noise reasonably well. This image was taken handheld at just 1/6sec at ISO 1600

the camera is aimed at a more advanced level of photographer. Those used to a DSLR may expect the G1 X to snap into focus, or at least to perform as fast as the latest generation of contrast-detection AFs in CSCs. However, for those who intend this to be an accompaniment to their DSLR instead of a replacement, this might not be too much of an issue.

That said, I found that for landscapes, portraits and street photography, the focusing of the G1 X is more than adequate. However, as I am used to the close-focusing capabilities of compact cameras, due to the

lens construction of the larger sensor, in the G1 X's macro mode the minimum focus distance is 20cm. This is quite far considering the minimum focus distance of the G12 is just 1cm. Although this isn't a huge concern, there were a few times when I went in very close to take a shot, only to find that the camera wouldn't focus – even at 10cm or 15cm I was simply too close. The term 'macro' is quite misleading then, as it is really just a close-focusing mode.

7/10

FEATURES IN USE

28-112MM F/2.8-5.8

4X OPTICAL ZOOM LENS

ALTHOUGH much of the specification of the PowerShot G1 X matches that of a compact system camera, there is one feature that doesn't – the fixed lens. The 15.1–60mm f/2.8–5.8 4x zoom lens is the equivalent of a 28–112mm optic due to the sensor providing a 1.8x equivalent angle of view when compared to a 35mm frame. This focal-length range is ideal for travel, street and candid photography.

Fixing the lens to the camera rather than opting for a lens mount has a few advantages. First, the sensor and image processing can be tailored to the specific optical properties of the lens. Also, it is collapsible, making it far more compact than an

equivalent lens would be on a CSC. The cost of the lens should also be considered when buying the camera. Although the G1 X's RRP of almost £700 seems expensive, it is reasonable when compared to a CSC with an equivalent lens.

The maximum f/2.8 aperture will produce a shallow depth of field compared to compact cameras with small sensors, and the large aperture will help in low light. However, at longer focal lengths this will be reduced as the aperture becomes f/5.8.

More creative photographers can also make use of the Canon FA-DC58C filter adapter, which allows Canon's range of 58mm filters to be used.



NOISE, RESOLUTION AND SENSITIVITY

With a 14.3-million-pixel sensor that is closer in specification to Canon's APS-C-sized sensors, it is no surprise that the PowerShot G1 X produces images that are full of detail and far beyond what one would expect from a regular compact camera.

The G1 X's sensitivity range of ISO 100–12,800 is impressive, particularly as noise is well controlled throughout the range, even at the maximum sensitivities.

Those shooting JPEG images will see little in the way of chroma noise. There is a hint of speckled luminance noise at sensitivities higher than ISO 1600, but noise reduction does help to reduce this. The downside is that the blurring effect of noise reduction reduces detail resolution.

More detail can be recovered from the raw files produced by the camera. Chroma noise is easy to reduce, but the luminance noise is difficult to remove without losing too much detail. I edited the raw files using Canon DPP software, but when converting Canon raw files in the past, I have found that noise reduction and sharpening are better with third-party raw-conversion software. We will check this when such software becomes available.

Overall, the quality of the images will certainly meet the demanding standards of enthusiast and professional photographers.

29/30

WHITE BALANCE AND COLOUR

Canon compact cameras are widely respected for producing images with excellent colour definition, and the PowerShot G1 X is no exception. There is a full complement of default white-balance settings, as well as two custom modes. AWB is the one setting most photographers will tend to leave the camera set to. I found it to be very reliable. Even when shooting in snowy conditions, the AWB setting left images with a good neutral white balance. The only images that show a slightly cold blue hue were those that I deliberately underexposed to preserve some highlight detail.

The usual range of Canon colour preset settings are on offer in the G1 X, but sadly a problem I have found with other PowerShot models remains. Although the black & white setting is generally good, there is no option for adjusting it to add more contrast or any colour filtered effects. There is a custom colour setting, but reducing the saturation does not turn the image to monochrome. Rather, it just offers a slightly desaturated colour image. I realise this is a minor gripe, but it is one that I hope Canon will rectify, especially as the monochrome modes in its EOS cameras are excellent, with many different contrast options.

8/10

DYNAMIC RANGE

DxO Labs (www.dxomark.com) rates the dynamic range of the PowerShot G1 X at 10.83EV at ISO 100, which is virtually the same as the 10.9EV

Facts & figures

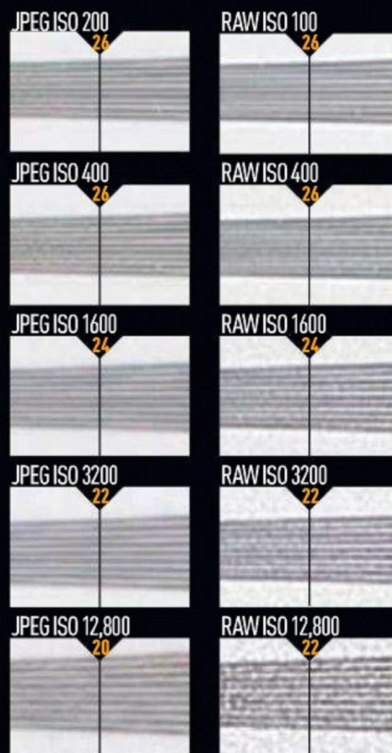


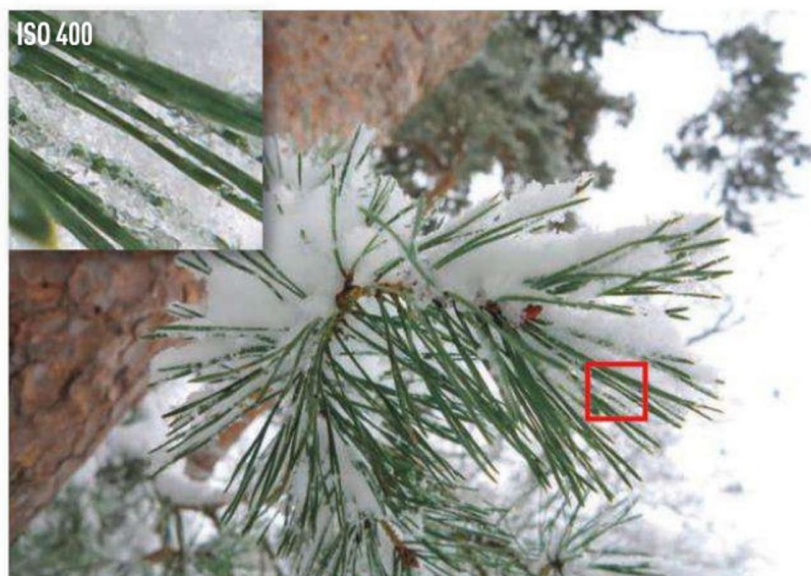
RRP	£699
Sensor	18.7x14mm, 14.3-million-pixel CMOS
Output size	4352x3264 pixels
File format	JPEG, raw or raw + JPEG
Compression	Fine, Normal
Colour space	sRGB
Shutter speeds	60–1/4000sec in shutter priority and manual mode
Max flash sync	Up to 1/2000sec internal, 1/250sec external
Lens	Canon 4x zoom lens, 28–112mm (equivalent) f/2.8–5.8
ISO	ISO 100–12,800
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 2 custom modes and 15 scene presets
Metering system	Evaluative, centreweighted average and spot (can be linked to active AF point or face detection)
Exposure comp	±2EV in 1/3EV steps
White balance	Auto, 7 presets, plus 2 custom
Drive mode	Single and continuous. Approx 1.9fps maximum, 0.7fps with AF, 4.5fps for 6 shots in high-speed burst mode
LCD	3in, Vari-Angle LCD with approx 920,000 dots
Focusing modes	Manual, single AF, continuous AF, face detection
AF points	9 points, selected manually or automatically
Colour modes	Default, plus 10 my colour settings and a custom setting
Viewfinder	Yes
AF assist	Yes
DoF preview	No
Hotshoe	Yes
Built-in flash	Yes
PC socket	No
Cable release	Yes, via RS-60E3 remote switch (not supplied)
Video	Yes, up to 1920x1080-pixel HD at 24fps
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion battery NB-10L
Connectivity	USB
Weight	534g (including battery and memory card)
Dimensions	116.7x80.5x64.7mm

CANON, Woodhatch, Reigate, Surrey, RH2 8BF.
Tel: 01737 220 000. Website: www.canon.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the lens set around 50mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.





This image was taken using the G1 X's macro mode, which isn't actually macro and has a minimum focus distance of 20cm. However, a lot of detail can be seen in the snow

range it quotes for the G12. However, the G1 X's larger sensor manages to retain a large dynamic range as the ISO sensitivity increases. At ISO 400, the G1 X is rated at 10.68EV, whereas the smaller sensor of the G12 is only 8.84EV.

Further confirmation that the G1 X's sensor is derived from the APS-C-sized sensors of Canon's EOS series is its behaviour as the ISO sensitivity increases. At ISO 100, the EOS 600D has a dynamic range of 11.46EV, which drops to 11.16EV at ISO 400. This slight drop is almost exactly in line with the behaviour of the G1 X.

Compared to its competitors, the G1 X's dynamic range performs very well. It is around 1EV greater than that of the smaller 12.3-million-pixel sensor in the Panasonic Lumix DMC-GF3.

In use, the dynamic range of the G1 X is impressive for a compact camera. There is plenty of detail that can be recovered from shadow areas, and with careful metering it is possible to recover some highlight detail in raw files. Those shooting JPEG images should use the DR Correction function and exposure for highlight detail.

9/10

LCD, VIEWFINDER AND VIDEO

With a 3in PureColor II LCD screen, the display on the PowerShot G1 X is fractionally larger than the 2.8in screen of the G12. The screen on the new camera also has a far higher resolution, with 920,000 dots as opposed to the 461,000-dot display of the G12. This makes it easy to see some of the finer details of images when using the G1 X, although the camera does appear to be reading a large preview file when reviewing images, rather than the actual image itself. I say this because the images look critically sharper when examined at 100% on a computer screen than they do when viewed on the camera.

The G1 X's optical viewfinder (OVF) is

paired with the zoom lens, but it is small and only offers around an 80% field of view. When this is combined with the fact that the viewfinder is offset, it can be difficult to frame images at the edges. Added to this is the fact that the zoom lens can be seen at the bottom of the viewfinder frame, even when at its widest focal length.

That said, the humble OVF does have advantages compared to using the rear screen. Holding the G1 X up to the eye offers more support, which is useful at longer focal lengths. Using an OVF is also easier than using the 3in screen in bright sunlight.

An area where Canon has excelled in recent years is incorporating HD video capture into its cameras. The G1 X continues this trend, with video capture at full HD (1920x1080-pixel resolution) at 24fps, using H.264 compression and with stereo sound.

Sadly, there is not too much in the way of exposure control when using the camera's video mode, although it will automatically change exposure very gradually if the brightness of a scene changes. The gradual transition looks natural and smooth. Similarly, the focusing adjusts very smoothly when the subject changes, and there are no jerky movements. In fact, fairly professional-looking results can be achieved, particularly as the image stabilisation works superbly in video mode. When slowly panning while shooting video, I noticed that the footage kept panning for a fraction of a second after I had stopped. This is the stabilisation reacting to the movements, making sure that the footage stops smoothly. It is a very nice touch.

Those wishing to shoot solely video would be better looking for another model elsewhere, but for excellent footage of a holiday or an event, the G1 X will satisfy the needs of most people. Added to this is the fact that all the picture styles work when recording video, along with a range of basic special image effects, such as a miniature effect.

8/10

Competition



Fuji FinePix X100

TESTED 23 APRIL 2011



Panasonic Lumix DMC-GF3

TESTED 30 JULY 2011

WHILE the Fujifilm FinePix X100 has a large 2/3in sensor, the Canon PowerShot G1 X's sensor is far larger, helping it to produce better images, particularly as the ISO sensitivity increases. Fujifilm's FinePix X100 is a closer match, but with a fixed 35mm equivalent lens it may not be to everyone's taste.

Really, the G1 X occupies a unique place in the market and will probably find itself competing more with the scores of compact system cameras. I would expect it to be a good alternative to micro four thirds cameras such as the Panasonic Lumix DMC-GF3, but it can't really match the quality of the Sony NEX-7 and its 24-million-pixel resolution.

Verdict

WHILE it is still unknown whether Canon will enter the compact system camera market, for now the PowerShot G1 X fills this gap in the company's range. The large sensor performs extremely well, and it is enough to rival many CSCs. With a 28-112mm equivalent range, the 4x zoom lens should fulfil the demands of most DSLR photographers looking for the convenience of a smaller camera, but without the additional cost of purchasing a new system.

Despite initially being somewhat sceptical that the G1 X was anything more than just a larger G12, I now recognise that it is a very different beast and deserves to be thought of as much more a competitor to CSCs or compacts with APS-C-sized sensors, such as the Fujifilm FinePix X100. The image quality is almost on a par with Canon's EOS 600D, which is an achievement.

There are a few things that could be improved, though. The autofocus could do with being a little faster, and I would like to see an actual control dial around the lens that could be used as an aperture ring. But these touches are more like putting the cherry on top of what is already a very nice cake.

Those looking for a serious compact camera alternative to a CSC shouldn't look much further than the Canon PowerShot G1 X.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as Enthusiast compact										
Rated Very good										
86%										
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	29/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									

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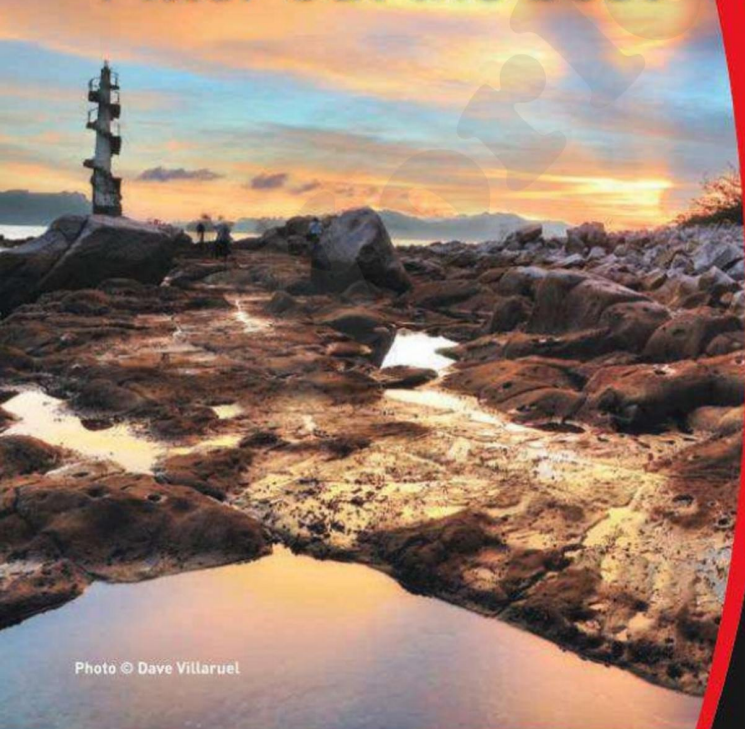


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81-90	9	0
91-100	10	0
101-110	11	0
111-120	12	0
121-130	13	0
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141-150	15	0
151-160	16	0
161-170	17	0
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241-250	25	0
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291-300	30	0
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311-320	32	0
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981-990	99	0
991-1000	100	0
1001-1010	101	0
1011-1020	102	0
1021-1030	103	0
1031-1040	104	0
1041-1050	105	0
1051-1060	106	0
1061-1070	107	0
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Epson Stylus Photo 1500W

Epson's budget-level A3+ inkjet printer gets a makeover. **Tim Coleman** tests the **Stylus Photo 1500W**

ALMOST five years on, Epson has replaced its budget-level A3+ Stylus Photo 1400 with the Stylus Photo 1500W. Like other models in Epson's current line-up, the core improvements from the last-generation model appear to be minimal, despite the long time between releases. The 1500W does, however, offer improved handling and Wi-Fi connectivity.

FEATURES

Thanks largely to increased resolution and improved image quality in today's digital cameras, an A4 printer is no longer the norm for many photographers. Instead, they choose an A3+ printer that is able to reproduce high-quality digital images to the size they deserve. The Stylus Photo 1500W is Epson's most affordable option at this size.

Like its predecessor, the 1500W uses a six-ink Claria dye-based ink set, with the same trusted Micro Piezo print head technology. There are 90 nozzles per ink that are capable of producing droplets at 1.5pl for smooth gradation of colour and fine detail. This six-ink system is a pared down set-up from the eight and nine-ink systems of the more expensive Stylus

Photo R2000 and R3000 printers.

Once the drivers are installed, there is a range of media options, including borderless CD/DVD printing, iron-on transfers and various print sizes, including 4x6in all the way up to A3+ and panoramic. Longevity tests suggest the ink can retain its colour and density for up to 98 years in a framed print or more than 200 years for prints kept in an album.

Print times are quoted at 3mins 18secs for A3+ at the default photo quality setting, which is very fast. For a printer at this level, though, print times at the highest quality settings are of more interest.

A key improvement of the 1500W over Epson's last generation of printers is in its handling. The 1500W has Wi-Fi compatibility, enabling convenient wireless printing from laptops, desktop computers, mobile phones and tablets (via Epson's free iPrint app).

BUILD AND HANDLING

While ink technology appears not to have moved on over the past five years, printer style has. The 1500W sports a slick design, with an all matt-black exterior. All current Epson Stylus Photo A3+ printers have a box-like shape, instead of the more

The style of the Epson Stylus Photo 1500W is in line with its more expensive R2000 and R3000 counterparts

rounded edges of the previous generation. A PictBridge connection can be found on the front of the 1500W and a USB port on the back. The buttons to control the printer are placed centrally on the top and include the new Wi-Fi control. Pressing the Wi-Fi button switches to wireless connectivity. The printer does not feature an LCD screen.

When packed away, the 1500W measures approximately (w)616x(h)215x(d)322mm, which is almost the same size as the 1400 and the R2000. In use, a total clearance of around 830mm depth is required for the paper-feed support and paper rest.

Ink cartridges are the same as those used in printers such as the Epson Stylus Photo 1400, PX660, PX730WD and PX830WD. Each cartridge has an 11ml capacity and is priced £14.21 on the Epson website.

PERFORMANCE

There are fewer print settings on the Stylus Photo 1500W than there are on the R2000 and R3000. This means that choosing the best settings to use for each print is a more straightforward process. Under Print Settings>Print Quality, there is the choice of Photo and Photo RPM (Resolution



The best black & white prints are produced with the 'Grayscale' box checked in the print settings



Photo Enhance gives a more accurate colour rendition with a fuller range of tones than Manual in the colour settings

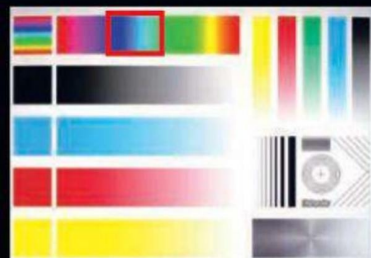
Facts & figures



RRP	£349.99
Max print size	A3+
Resolution	5760x1440dpi
Min droplet size	1.5pl
Print head	MicroPiezo print head with 540 nozzles (90 per ink)
Ink system	6 dye-based Claria cartridges (cyan, light cyan, magenta, light magenta, yellow, black)
Interface	Wi-Fi, PictBridge, USB
Dimensions	616x215x322mm
Weight	11.8kg

Epson, Westside, London Road, Hemel Hempstead, Hertfordshire HP3 9TD. Tel: 0871 423 7766. Website: www.epson.co.uk

COLOUR CHART



Digital file

Gloss print

I mostly used Epson's Premium Glossy photo paper during this test. Looking at our test chart, the colours are bright and punchy, and the gradations between colours are smooth with only slight banding in the blues. Thanks to the extra-fine 1.5pl ink droplet size, detail in even the smallest horizontal lines of the chart is rendered cleanly

Performance Management). I made a print using both settings, and when held side by side at arm's length it is impossible to tell which picture has which setting. Only under close scrutiny using a loupe could I tell the difference, with the Photo quality having a grainier texture. For best-quality prints select Photo RPM, although in this setting the print times dramatically increased.

Under Colour Options there is a choice of Manual Settings or Photo Enhance. I made a print using both settings and found that Photo Enhance gives richer colours and a more accurate reproduction of the image on screen.

For black & white prints, it is possible to put the image through as a colour print or to check the Grayscale box. Generally, the latter is the more accurate, with the former

showing a subtle purple hue.

In real-world images and with the correct print settings applied, the 1500W is capable of producing high-quality colour prints and marks an ideal entrance point for enthusiasts who want to start printing their own work. Smooth gradations and crisp detail mean that images are clean and pack a punch.

However, owing to the 1500W's single black cartridge, black & white prints do not have the same level of tonal range that the professional-level Stylus Photo R3000 is able to produce. Those who frequently print black & white should therefore consider the R3000, even though it is twice the price. **AP**

Verdict

BUILDING on the reputation of the Epson Stylus Photo 1400, the Epson Stylus Photo 1500W uses exactly the same ink system and print head, and therefore delivers equally good results. Unless wireless connectivity is a key requirement, then there is little reason to upgrade. However, for those investing in an A3+ printer for the first time, the Epson Stylus Photo 1500W will not disappoint.

Amateur Photographer
85%

SPECIFICATION	25/30	1	2	3	4	5	6	7	8	9	10
BUILD	17/20										
HANDLING	18/20										
PERFORMANCE	25/30										

SPEED

The quoted times in the table (right) are calculated as an average over several prints. Prints were made on Epson Premium Glossy paper.

Wi-Fi printing speed varies, depending on the speed of the Wi-Fi network. The printer is compatible with 802.11b/g/n wireless networks. If your network is of the fastest frequency – 802.11/n – then the download speeds of more than 100MB/sec will mean data transfer and print times are unlikely to be affected, even for larger files. If you use the slower 802.11g frequency (which is more common), the data transfer for larger

PRINTING TIMES

Print size	Time	
	Photo	Photo RPM
A4+ colour	1min 45secs	4mins 25secs
A4+ b&w	1min 40secs	4mins 15secs
A3+ colour	4mins 15secs	11mins 10secs
A3+ b&w	4mins 5secs	10mins 45secs

A3+ files, of, say, 35MB can take up to a minute to complete before printing starts. To reiterate, the transfer time is affected by the frequency of the wireless network and the strength of the signal.

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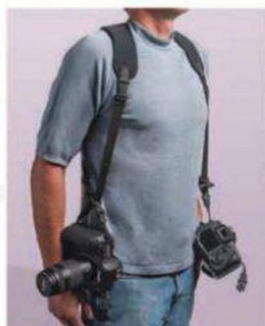
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(£341.10 when you purchase with a D800 or D800E)
Nikon MC-36 Remote Control **£129.95**
Nikon EN EL15 Battery Pack **£59**

NEW! D800 Body PRE-ORDER From **£2399**

STOCK DUE IN MARCH!

Note: Battery Grip & Lens available separately.

Nikon D3x



24.5 megapixels
7.0 fps
full frame CMOS sensor
D3x From **£5039**
D3x Body **£5039**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' *Peterborough - Kent*

Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

Nikon D4



16.2 megapixels
11.0 fps
full frame CMOS sensor
NEW! D4 From **£4799**
D4 Body **£4799**

RECOMMENDED D4 ACCESSORIES:
Nikon AN-DC7 Strap **£24.99**
Nikon MC-36 Remote Control **£129.95**
Nikon EN EL18 Battery Pack **£129**
Nikon SB910 Speedlight **£399**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**
Nikon WT-5 Wireless Transmitter **£649**

SONY



NEX-5N Silver or Black
16.1 megapixels
10.0 fps
NEX-5N Body **£449**
NEX-5N + 18-55mm **£509**
NEX-5N + 16mm + 18-55mm **£599**
NEX-5N + 18-55mm + 55-210mm **£749**



NEX-7 Black
24.3 megapixels
10.0 fps
NEW! NEX-7 Body (Black) £995
NEW! NEX-7 + 18-55mm (Black) £1125



A77
24.3 megapixels
12.0 fps
1080p movie mode
A77 DSLT From **£1049**
A77 Body **£1049**
A77 + 16-50mm RRP **£1599** **£1499**

RECOMMENDED ACCESSORIES:
Sony VG-C77AM Vertical Battery Grip **£279**
Sony NP-FM500H Battery **£68**

Panasonic



G3
16.0 megapixels
4.0 fps
1080i movie mode
G3 From **£429.90**
G3 Body (Black) **£429.90**
G3 + 14-42mm **£479.99**
G3 + 14-42mm + 45-200mm **£699.95**



GF2
12.1 megapixels
3.0 fps
1080i movie mode
GF2 From **£439**
GF2 + 14-42mm f3.5-5.6 **£439**
GF2 + 14mm f2.5 ASPH **£449**
GF2 + 14mm f2.5 + 14-42mm (Black) **£549**



GX1
16.0 megapixels
20.0 fps
1080p movie mode
GX1 From **£469**
GX1 Body **£469**
GX1 + 14-42mm **£529**
GX1 + 14-42mm Power Zoom Lens From **£599**

OLYMPUS



E-P3 White, Silver or Black
12.3 megapixels
3.0 fps
1080i movie mode
E-P3 Body **£599**
E-P3 + 14-42mm f3.5-5.6 ED **£695**
E-P3 + 17mm f2.8 Pancake **£689**
E-P3 + 14-42mm f3.5-5.6 ED + 40-150mm f4.0-5.6 ED **£849**
E-P3 + 14-150mm f4.0-5.6 ED **£939**



OM-D E-M5
12.3 megapixels
5.0 fps
720p movie mode
NEW! E-M5 PRE-ORDER NOW!
NEW! E-M5 Body £999
NEW! E-M5 + 12-50mm £1149
Olympus Digital SLR
E-5 Body **£1338**

SIGMA



SD15
14.1 megapixels
3.0 fps
SD15 Body **£584.99**
RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£44.99**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
NEW! SD1 Body £5499

PENTAX



K-01
16.0 megapixels
6.0 fps
1080p movie mode
NEW! K-01 From **£629**
NEW! K-01 Body £629
NEW! K-01+ 40mm £679
NEW! K-01+ 18-55mm £679
K-5 Body **£698.95**
K-5 + 18-55mm **£749**
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Canon EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £114 ON RRP

1100D Body RRP £419 **£309**
 1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£385**

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

+ FREE Photo Experience pack worth £179**

600D Body £535
 600D + 18-55mm f3.5-5.6 IS II £599
 600D + 18-135mm f3.5-5.6 IS £769
 600D + 18-55mm f3.5-5.6 IS II + 55-250mm f4.0-5.6 IS II £819

CUSTOMER REVIEW: 1100D + 18-55mm II
 ★★★★★ 'Great for a novice looking to improve'
 Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
 ★★★★★ 'An excellent product'
 Whirelton - Suffolk

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

SAVE UP TO £843 ON RRP

7D Body **£1094**
 7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1298**
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 7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
 ★★★★★ 'Probably the best APS-C DSLR around'
 Shuggie - Scotland

Canon EOS 5D Mark II

21.1 megapixels
3.9 fps
1080p movie mode
full frame CMOS sensor

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5D Mark II RECOMMENDED ACCESSORIES:
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 Canon LP-E6 Battery £69.95
 Canon BG-E6 Battery Grip £219.95
 Canon EF 50mm f1.2 L USM Lens £1268

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

+ FREE Photo Experience pack worth £129**

550D Body RRP £799.99 **£469**
 550D + 18-55mm f3.5-5.6 IS RRP £899.99 **£539**
 550D + 18-135mm f3.5-5.6 IS RRP £1099.99 **£689**
 550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS RRP £1199.99 **£739**

CUSTOMER REVIEW: 550D + 18-55mm IS
 ★★★★★ 'Amazing video image'
 Rob - Norwich

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

+ FREE Photo Experience pack worth £229**

60D Body RRP £1049.99 **£779**
 60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**
 60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£969**
 60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**
 60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body
 ★★★★★ 'Wow, an amazing camera'
 Adrian - UK

Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

SAVE £1324 ON RRP

1D Mk IV From **£3475**

Canon 1D X

18.1 megapixels
12.0 fps
full frame CMOS sensor

NEW! 1D X Body PRE-ORDER £5299

CUSTOMER REVIEW: 1D Mark IV Body
 ★★★★★ 'Stunning camera'
 Zurg - South Wales

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Kits: R1 £417.99, R1C1 £599.99

SONY Flashguns: HVL-F58AM £399, HVL-F43AM £241.99

OLYMPUS Flashguns: FL-50R £379.99, FL-36R £209.99

PENTAX Flashguns: AF 540FGZ £349.99, AF 360FGZ £249.99

Ringflash: DRF14 £119

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Macro flash: 15 MS-1 £295.99

EM-140 DG Macro Flash From £299.99

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PENTAX

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Panasonic



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SONY



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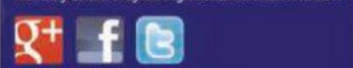
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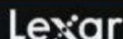
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Sandisk Ultra C4: 15MB/s

2GB 15MB/s	£9.57	£5.99
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8GB 15MB/s	£27.65	£14.99
16GB 15MB/s	£57.22	£28.99

Sandisk Extreme C10: 30MB/s

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2GB Olympus	£24.99	£14.99
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BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AAA 1450mAh Duracell	£6.99	
AA 2700mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Duracell	£14.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 450mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

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Eveready Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

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AA Ultimate Lithium (4)	£7.99	£5.99

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The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
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NP400 for Minolta	£12.99
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EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL19 for Nikon	£12.99
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BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
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CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
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BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£12.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50D/60D	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£99.99
For Canon 60D	£99.99
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For Canon 550D	£99.99
For Canon 1000D	£69.99
For Nikon D40/D60	£39.99
For Nikon D80/D90	£99.99
For Nikon D300/D700	£99.99
For Nikon D7000	£99.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£49.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

£49.99

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-6.6	£9.99
ET-65B Canon 70-300/4.5-6.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS



Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£56.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as street lights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

58mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification. 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

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We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

FLASH GUNS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128	Sling-O-Matic 20 £126	Digital Holster 50 V2.0 £66
Airport International V2.0 £258	Streetwalker £109	Urban Disguise 50 V2.0 £141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £149.99	The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £229.99 Billingham 335 £239.99 Billingham 445 £259.99 Billingham 555 £289.99
More Billingham Bags NEW Billingham f2.8 £139.99 NEW Billingham f1.4 £156.99 The Hadley Digital £99.99 The Packagington £224.99 The Classic 550 £474.99	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £229.99 Billingham 207 £249.99 Billingham 307 £269.99
Billingham Accessories Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99	

Kata 3N1-10 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £64.99	Kata 3N1-20 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £74.99
Kata 3N1-30 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £84.99	Kata 3N1-33 £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being an i5 laptop compartment. See website for details.
Kata 3N1-Tripod Holder £16.99 For Kata 3N1 bags.	

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465/ £59.99 DR-466/ £64.99 DR-467/ £69.99

DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99	DL10 Grip Hoster £21.99 DL12 Grip Hoster £25.99 DL14 Grip Hoster £31.99 DL16 Grip Hoster £49.99 DL18 Grip Hoster £59.99 CS15 Camera Satchel £89.99 CS17 Camera Satchel £99.99 PR420 Press Reporter Bag £109.99 PR460 Press Reporter Bag £149.99 DL210 Bumblebee Backpack £94.99 PL74 FlyBy Rolling Bag £219.99
Insertrolley Compatible with many Kata bags £52	

Entire Kata range available!

RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack. Standard £5.99 Flash £7.99	Kata Elements Covers Protect your camera against the elements! E690 Small £36.99 E692 Large £51.99	Think Tank Hydrophobia The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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VANGUARD

Vanguard UP-Rise Messengers
A brand new range of innovative shoulder bags. Concise design, quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!
UP-Rise 28 Messenger £49.99
UP-Rise 33 Messenger £59.99
UP-Rise 38 Messenger £69.99

Vanguard Outlawz Pro Zoomsters
A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.
Outlawz 16Z £49.99
Outlawz 17Z £59.99

Vanguard Adaptor Backpacks
Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.
Adaptor 41 £59.99
Adaptor 46 £69.99
Adaptor 48 £79.99

Vanguard UP-Rise Range
Gold award winning range of backpacks, slingpacks and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.
UP-Rise 14Z Zoomster £29.99
UP-Rise 15Z Zoomster £34.99
UP-Rise 34 Slingbag £49.99
UP-Rise 43 Slingbag £59.99
UP-Rise 45 Backpack £69.99
UP-Rise 46 Backpack £84.99
UP-Rise 48 Backpack £94.99

BIIN 37 Slingpack £29.99
BIIN 47 Slingpack £39.99
BIIN 50 Backpack £44.99
BIIN 59 Backpack £54.99
Heralder 28 Shoulder Bag £89.99
Heralder 38 Shoulder Bag £129.99

Entire Vanguard range available!

tamrac

Expedition Backpack
Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.
Expedition 4X £89.99
Expedition 5X £104.99
Expedition 6X £119.99
Expedition 7X £149.99
Expedition 8X £169.99
Expedition 9X £189.99

Velocity Sling
A unique design of sling backpack, that opens away from your body for even faster access to your gear!
Velocity 6X £29.99
Velocity 7X £39.99
Velocity 8X £44.99
Velocity 9X £49.99
Velocity 10X £59.99

Modular Accessory System
The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.
Water Bottle With Holder £12.99
Lens Case Pro 50 £11.99
Lens Case Pro 100 £12.99
Lens Case Pro 200 £13.99
Flash Case Medium £10.99
Flash Case Large £11.99
Rain Cover Medium £19.99
Rain Cover Large £23.99
MAS Belt Medium £19.99

Aero Speed Pack
Dual access, dual compartment photo backpacks, with front and side openings.
SpeedPack 75 £62.99
SpeedPack 85 £82.99

LIGHT METERS

SEKONIC

L758DR DigitalMaster £439.99
L398A Deluxe III £134.99

L208 TwinMaster £74.99
Analogue, incident and reflected, ambient light only.

L308S FlashMate £149.99
Digital, incident and reflected, ambient and flash light.

L358 FlashMaster £219.99
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

RT-32 Radio Trigger Module £89.99
Grey Card £27.99
Profile Target SEPT2 £129.99

GOSSEN

Gossen DigiPro F
Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head.
£119.95
£139.95
£169.95

FLASH TRIGGERS

Hahnel Combi TF
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 modes available.
Receiver & Transmitter £49.99
Extra Receivers £34.99

Yongnuo CTR-301P
Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.
Receiver & Transmitter £29.99
Extra Receivers £19.99

Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560
also available soon!
Please check website...

PocketWizard
Full range of Pocket Wizard cables stocked.
2x Plus II £384
1x MiniTT1 2x FlexTT5 £499

Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a second, 60m in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading images.
£239.99 £199.99

Nissin Di622 MkII Speedlite
MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Inbuilt specification including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.
£149.99 £129.99

Nissin Di466 Speedlite
An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit.
£92.99 £79.99

Metz

12 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1 £59.99
Metz 36 AF-5 £79.99
Metz 44 AF-1 £149.99
Metz 50 AF-1 £189.99
Metz 58 AF-2 £299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Marumi DRF14 Ring Flash
The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.
£119.99

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99
Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser
These popular, simple open plastic diffusers slip into the front of your flash gun, creating a diffused area bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EX II / 550EX
Canon 580EX / 580EX II
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

Inverted Dome Pro Flash Diffuser Set
Comprising a clear vinyl dome that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome scatters light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:
Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc.
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc.
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc.
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc.

STUDIO ACCESSORIES

Westcott Apollos and Halos
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.
Mini Apollo £59.99
28" Apollo £99.99
45" Halo £104.99

Westcott Umbrellas
Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".
43" Umbrella Soft Silver £18.99
43" Umbrella White £18.99
43" Umbrella White/Black £21.99

Westcott 28" Apollo Flash Kit £119.99
Including shoe mount, umbrella and light stand.

Westcott Umbrella Flash Kit £64.99
Including shoe mount, umbrella and light stand.

Westcott 5-in-1 Reflector Kit £41.99
Including reflector, light stand, and light stand.

Lastolite Ezybox Hotshoe
Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 38x38cm, 60x60cm and 76x76cm. Available as a kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.
22cm Ezybox Hotshoe NEW £44.99
38cm Ezybox Hotshoe £84.99
38cm Ezybox Hotshoe Kit £156.99
54cm Ezybox Hotshoe £102.99
54cm Ezybox Hotshoe Kit £174.99
76cm Ezybox Hotshoe £119.99
76cm Ezybox Hotshoe Kit £192.99

Lastolite Flashgun TiltHeads
These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashgun, plus umbrella, to a lightstand.
TiltHead For Single Flashgun £16.99
TiltHead Umbrella Kit £89.99

Colour Balance and Exposure Control
Handy pop-up colour balance and exposure control grey/white cards.
EzyBalance 30cm £17.99
EzyBalance 50cm £29.99
Full Lastolite range available.

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB
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Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

CAMERA STRAPS

«BLACKRAPID»

The world's fastest camera straps

Camera Straps	
RS-4 Classic	£49.99
RS-5 Cargo	£59.99
RS-7 Curve	£49.99
RS-W1 Womens	£49.99
RS-SPORT2	£59.99
RS-DR2 Double	£99.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£34.99
SnapR-35 Large	£39.99

RS-7 RS-W1 SnapR

SUN SNIPER

Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99

OP TECH USA

The World's best-selling SLR straps

OPTech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps		System Connectors	
Wrist Strap	£11.99	Adapt-its (4)	£4.99
Classic Strap	£16.99	Extensions (2)	£6.99
Super Classic	£19.99	ProLoop (2)	£6.99
Pro 3/8 Strap	£17.99	ProLoop (2)	£9.99
Pro Loop Strap	£18.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

SPIDER CAMERA HOLSTER

From hip to hand in a flash...

Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hahnel
RRP: £89.99
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

hahnel
RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

hahnel
RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

TRIPODS, MONOPODS & HEADS

Manfrotto

HALF PRICE HEADS!

190XPB Tripod + HALF PRICE 496RC2	£142.48
190XPB Tripod + HALF PRICE 804RC2	£144.98
055XPB Tripod + HALF PRICE 496RC2	£157.48
055XPB Tripod + HALF PRICE 804RC2	£159.98



FREE HEADS!

Manfrotto 324RC2
RRP £121.99
FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre Pro tripod!

MANFROTTO PRO TRIPODS

190XPB Tripod	055XPB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£114.99	£129.99
190CXPB3	055CXPB3
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm
£229.99	£259.99
190CXPB4	055CXPB4
Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.70kg Load: 8.0kg Folded: 65cm Height: 170cm
£239.99	£269.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
£29.99	£34.99	£143.99
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 10.0kg Folded: 67cm Height: 161cm
£35.99	£47.99	£49.99

MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release 1/4" thread	Ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 2.5kg £31.99	Weight: 0.27kg Load: 2.5kg £14.99	Weight: 0.27kg Load: 2.5kg £26.99
494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 quick release
Weight: 0.32kg Load: 4.0kg £46.99	Weight: 0.46kg Load: 6.0kg £54.99	Weight: 0.67kg Load: 10.0kg £84.99
324RC2 Grip Action Ball Head	NEW MH054-Q2 Magnesium Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 q/r	with RC2 q/r	magnesium, with RC2 q/r
Weight: 0.4kg Load: 3.5kg £99.99	Weight: 0.6kg Load: 10.0kg £149.99	Weight: 0.65kg Load: 10.0kg £199.99
804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	410 Geared Head
with RC2 quick release	with RC4 quick release	with RC4 quick release
Weight: 0.79kg Load: 4.0kg £59.99	Weight: 1.42kg Load: 8.0kg £104.99	Weight: 1.22kg Load: 8.0kg £149.99
056 3D Head	460MG 3D Head	This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa
non quick-release 1/4" thread	magnesium, with RC2 q/r	
Weight: 0.50kg Load: 3.0kg £29.99	Weight: 0.43kg Load: 6.0kg £69.99	

VANGUARD

HALF PRICE HEADS!

AltaPRO 263AT Tripod + HALF PRICE SBH100	£149.98
AltaPRO 263AT Tripod + HALF PRICE GH100	£164.98
AltaPRO 283CT Tripod + HALF PRICE SBH100	£279.98
AltaPRO 283CT Tripod + HALF PRICE GH100	£294.98



Vanguard Alta+ 263AP
RRP £149.99
£50 OFF RRP!
Alta+ 263AP Tripod including PH32 Three Way Head
£99.99

VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 2.10kg Load: 8.0kg Folded: 64cm Height: 155cm
£119.99	£129.99
PRO 253CT	PRO 254CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 1.57kg Load: 8.0kg Folded: 53cm Height: 155cm
£224.99	£244.99
PRO 283CT	PRO 284CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm	Weight: 1.73kg Load: 8.0kg Folded: 64cm Height: 160cm
£249.99	£269.99

VANGUARD PRO MONOPODS

AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51cm Height: 158cm	Weight: 0.69kg Load: 10.0kg Folded: 53cm Height: 167cm	Weight: 0.46kg Load: 8.0kg Folded: 51cm Height: 158cm
£39.99	£46.99	£99.99

VANGUARD PRO HEADS

SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg £39.99	Weight: 0.25kg Load: 6.0kg £49.99	Weight: 0.39kg Load: 10.0kg £59.99
PH22 Pan / Tilt	PH32 Pan / Tilt	GH100 Pistol Grip
3-way fluid head, magnesium, spirit level, quick release	3-way fluid head, magnesium, spirit level, quick release	New for 2011, award-winning pistol grip ball head
Weight: 0.34kg Load: 3.0kg £39.99	Weight: 0.42kg Load: 5.0kg £69.99	Weight: 0.75kg Load: 6.0kg £89.99

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

KOOD

A284 Tripod	C2504 Monopod
Aluminium 4-section	Carbon Fibre 4-section
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm	Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm
£73.99	£74.99
BH02 Ball Head	BH05 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Weight: 0.42kg Load: 12.0kg £29.99
£22.99	£29.99
BH22 Ball Head	BH25 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	Weight: 0.4kg Load: 8.0kg £31.99
£31.99	£37.99
BH28 Ball Head	BH40 Ball Head
Weight: 0.4kg Load: 8.0kg £31.99	Weight: 0.4kg Load: 8.0kg £45.99

hahnel

Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH50 alloy ball head, and carrying case.	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm	Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm
£39.99	£49.99	£59.99
BH02 Ball Head	BH05 Ball Head	BH28 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Weight: 0.42kg Load: 12.0kg £29.99	Weight: 0.4kg Load: 8.0kg £31.99
£22.99	£29.99	£37.99
BH22 Ball Head	BH25 Ball Head	BH40 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	Weight: 0.4kg Load: 8.0kg £31.99	Weight: 0.4kg Load: 8.0kg £45.99
£31.99	£37.99	£45.99

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

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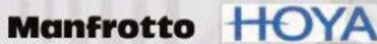
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OLYMPUS USED		AE Rotary Prism	£199	PE-B2	£69	120 F4.5 A1	£249	120 F4.5 A1	£249	13 F2.8 AIS M	£239	13 F2.8 AIS M	£239	55 F2.8 M	£249	55 F2.8 M	£249
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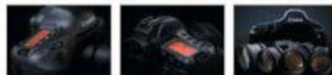
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- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" LCD Screen

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- ▶ 3.0" Vari-angle LCD Screen

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- 3.0" Tilt-angle LCD Screen



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SP AF 90mm f/2.8 Di Macro 1:1	£348.99
SP AF 180mm f/3.5 Di LD [IF] Macro 1:1 (NAF)	£698.00
SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF]	£368.99
SP AF 17-50mm f/2.8 XR Di II VC LD Asp [IF]	£289.00
SP AF 28-75mm f/2.8 XR Di LD [IF] Macro	£357.99
AF 18-200mm f/3.5-6.3 XR Di II	£169.00
AF 18-270mm f/3.5-6.3 Di II VC PZD LD [IF]	£549.00
AF 28-300mm f/3.5-6.3 XR Di LD Asp [IF] Macro	£318.99
AF 28-300mm f/3.5-6.3 XR Di VC LD [IF] Macro	£459.99
SP AF 70-200mm f/2.8 Di LD [IF] Macro	£599.99
AF 70-300 f/4-5.6 Di LD Macro	£132.99
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£22.97	£50.07	£79.99
£26.03	£54.99	£79.99
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£35.43	£71.99	£119.99

Tokina Lenses

AT-X 35mm f/2.8 Macro	£394.99
AT-X 100mm f/2.8 Macro	£399.99
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Pro Complete	E+/E++ £499 - £599
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50mm F4.5 W.	Exc/E++ £299 - £499
65mm F4.5	E++ £369
75mm F4.5 Shift W.	As Seen/E++ £299 - £549
90mm F3.5	As Seen £399
100-200mm F5.2 W.	E++ £399
140mm F4.5 Macro M.L.A.	E+/E++ £299 - £399
140mm F4.5 Macro W.	E+/E++ £219 - £259
180mm F4.5 Soft VSF D.L.	E++ £359
180mm F4.5	Mint £299
180mm F4.5 W.	E+/E++ £179 - £199
180mm F4.5 W.W.	Exc/E++ £149 - £395
250mm F4.5	Exc/E++ £179 - £199
250mm F4.5 W.	E++ £199 - £225
350mm F5.6 Apo.	E++ £299
360mm F6	E+/E++ £249 - £299
1.4x Converter	E++ £199 - £225
120 Pro Mag	E++ £59
120 Pro Mag (R4.5)	E++ £145
220 Pro II Mag	E+/E++ £49 - £69
Polaroid Mag	E+/E++ £49 - £69
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Mamiya Twin Lens Series

C330S + Plan Prism	E++ £249
C330S Body Only	E++ £199
Mamiyaflex Body Only	E++ £99
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Minolta - Please Phone

Nikon AF



F5 Body + MF28 Back	Mint £549
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F5 Body Only + MH30 Charger + Battery	E++ £259
F100 Body Only	As Seen/E++ £79 - £179
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F90 Body Only	E++ £39 - £69
F90X Black Body Only	E++ £39 - £69
F90 Black - 28-100mm	E++ £39 - £69
F90 Black - MB16 Grip	E++ £39 - £69
F90 Black Body Only	As Seen/E++ £49 - £89
F70 Body Only	E++ £49
F65 Chrome + 28-100mm	E++ £69
F65 Chrome Body Only	As Seen/E++ £35 - £45
F60 + Sigma 28-100mm	E++ £39
F60 Chrome Body Only	As Seen/E++ £15 - £49
F55 Chrome + 28-100mm	E++ £69
F55 Chrome Body Only	E+/E++ £19 - £25
F50 Black Body Only	E+/E++ £15 - £25
F50 Chrome Body Only	E+/E++ £19 - £25
F801 Body Only	E++ £39
F801 Date Body Only	E++ £29
F801 Body Only	Exc/E++ £19 - £35
F401 Date Body Only	Exc/E++ £19 - £35
F401 Body Only	E++ £29
Pronea 600i + 24-70mm	E++ £79
Pronea S + 30-60mm	E+/Unused £49 - £79
10.5mm F2.8 G AF ED DX Fisheye	E++ £399
12-24mm F4 G AFS DX ED	Mint £399
14mm F2.8 AFD	E++ £699 - £749
14-24mm F2.8 G AFS ED	Unused £1,199
16-85mm F3.5-5.6 G ED VR AFS DX	Mint £359
17-55mm F2.8 G AFS DX IFED	E++ £699
18-70mm F3.5-4.5 G AFS ED DXE	E+/E++ £129 - £149
18-200mm F3.5-5.6 G AFS DX VR	Mint £399
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24-120mm F3.5-5.6 G ED AFD	E+/E++ £125 - £149
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55-200mm F4.5-5.6 AFS DX GVR	E++ £129
70-200mm F2.8 G AFS ED VR	E++ £1,049 - £1,099
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70-300mm F4-5.6 AFD	E++ £69 - £75
70-300mm F4-5.6 G ED AFD	E++ £129 - £149
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80-200mm F4-5.6 AFD	E++ £59 - £69
80-400mm F4-5.6 G AFD VR	E+/E++ £749 - £949
85mm F1.4 AFD	E++/Unused £699 - £799
180mm F2.8 ED AF	E++ £279
Sigma 12-24mm F2.8-5.6 EX DG HSM	E++ £359 - £399
Sigma 15mm F2.8 EX DG Fisheye	E++ £359
Sigma 20mm F1.8 EX DG	E++ £299
Sigma 24-50mm F2.8 EX DG	E++ £199
Sigma 28-300mm F3.5-6.3 DG	E++ £79
Sigma 28mm F1.8 EX DG	E++ £199 - £259
Sigma 30mm F1.4 DC EX HSM	E++ £279
Sigma 70-300mm F4-5.6 Apo	Mint £79
Sigma 70-300mm F4-5.6 Apo DG	E++ £99
Sigma 70-300mm F4-5.6 Apo DG Macro	E++ £109
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £109
Sigma 70-300mm F4-5.6 DG	E++ £59
Sigma 80-400mm F4.5-6.3 DG	E++ £499
Sigma 120-300mm F2.8 EX HSM Apo DG	E++ £1,199
Tamron 17-35mm F2.8-3.5 XR Di	E++ £169
Tamron 18-250mm F3.5-6.3 Di II	E++ £179
Tamron 18-270mm F3.5-5.6 Di VC	E++ £249
Tamron 20-40mm F2.7-3.5 SP Asph	Unused £229
Tamron 28-75mm F2.8 XR Di	E+/E++ £239 - £249

Tamron 28-300mm F3.5-6.3 LD Asph

Tamron 28-300mm F3.5-6.3 XR Di	E++ £159 - £199
Tamron 28-300mm F3.5-6.3 XR Di VC	E++ £299
Tamron 30mm F2.8 SP Di Macro	E++ £229
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Tokina 16-50mm F2.8 ATX Pro DX	Mint £399
Tokina 20-35mm F2.8 ATX Pro	E++ £249
Tokina 24-200mm F3.5-5.6 ATX	Unused £129 - £149
Tokina 28-70mm F2.8 ATX	E++ £189
Tokina 28-300mm F2.8 ATX Pro	Exc £349
Tokina 35-300mm F4.5-6.7	Unused £399
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TC200II Converter	E++ £179
TC16A Teleconverter	Unused £99
SC17 Flash Cord	E++ £35
SK-6 Bracket	E++ £79
R1C1 Speedlight Commander Set	Mint £399
SB218 Ringflash	E++ £109 - £179
SB225 Speedlight	E++ £49
SB23 Speedlight	E++ £35
SB24 Speedlight	E++ £49 - £139
SB28 Speedlight	E++ £39
SB29 Speedlight	E++ £179
SB500X Speedlight	E++ £79
SB800 Speedlight	E++ £219

Nikon Manual



Pentax 645 Series

F3T Black Body Only	E++ £299
F3AF Body Only	E++ £199
F3HP + MDA Motor Drive	E+/E++ £199 - £499
F3HP + MF14 Databack	E++ £169
F3HP Body Only	Exc/E++ £129 - £299
F3 + MDA Motor Drive	E++ £149 - £199
F3 Body Only	E++ £129 - £149
F2A Black Body Only	Exc/E++ £199 - £249
F2A Chrome Body Only	E++ £239
F2 Photomic Chrome Body Only	E++ £165
F Photomic FTN Body Only	Exc £149 - £199
FM2n Chrome Body Only	E+/E++ £149 - £199
FM2 Chrome Body Only	Exc £99
F2 Chrome Body Only	Exc/E++ £49 - £95
F50 Chrome Body Only	E++ £35
F301 Body Only	E++ £25
EM Body + MDE Drive	E++ £59
7.5mm F5.6 Fisheye	E++ £499
8mm F2.8 AI Fisheye	E++ £149
28mm F2 AIS	E++ £219
28mm F3.5 PC Shift	E++ £299
35mm F2 AIS	Mint £450
35mm F2.8 PC Shift	E+/E++ £249 - £349
35mm F3.5 PC Shift	E++ £299
50-70mm F2.8-4.5 AIS	E+/E++ £49 - £79
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35-135mm F3.5-4.5 AIS	E++ £129
43-86mm F3.5 Non AI	E++ £75
45mm F2.8 P	Mint/Unused £289 - £399
50mm F1.4 AIS	E++ £149
50-300mm F4.5 AI	E++ £399
55mm F2.8 AIS Micro	Mint £299
55mm F3.5 AI Micro	As Seen £59
55mm F3.5 Non AI Micro	Exc/E++ £49 - £79
55mm F3.5 Non AI Micro + Tube	Mint £179
70-210mm F4 Series E	As Seen/Unused £39 - £195
80-200mm F4 AIS	E++ £129
80-200mm F4.5 AI	As Seen £59
85mm F1.8 Non AI	E++ £249
105mm F2.5 AIS	E++ £229
105mm F2.5 Non AI	E++ £79
135mm F2.8 AI'd	E++ £69
135mm F3.5 AI	E++ £65
135mm F3.5 Non AI	Exc/E++ £49 - £65
150mm F3.5 Non AI	E++ £99
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180mm F2.8 ED AIS	E+/Unused £349 - £699
200mm F2.8 IFED AIS	E++ £1,999
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300mm F4.5 Non AI	E+/E++ £125 - £149
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Zeiss 28mm F2.8 ZF Distagon ZF	Mint £749
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SB12 Speedlight	E++ £29 - £39
SB15 Speedlight	E++ £35 - £39
SB16 Speedlight	E+/Mint £59 - £95
SB17 Speedlight	E+/E++ £35
SB18 Speedlight	E+/Unused £10 - £30
SB20 Speedlight	E++ £39 - £49
SB218 Ringflash	E++ £149
SB4 Speedlight	E++ £15
SD-6 Battery Pack	Unused £35 - £50
Slave Controller SU4	Mint £39
SR2 Ring Light	E++ £49
Extension Tube K11	E++ £30
Extension Tube PK12	E++ £35
Extension Tube PK13	E++/Mint £30 - £59
MF12 Databack	E++ £59
MF14 Databack	Exc/Mint £39 - £59
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OM40 Black Body Only	Exc/E++ £49 - £79
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OM10 Chrome + 50mm F1.8 + M/Adapter	E++ £49
OM10 Chrome Body Only	Unknown £59
OM10 Chrome Body Only	E+/Mint £39 - £59
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35-70mm F4 Zuiko	Exc/E++ £29 - £79
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50-250mm F5 Zuiko	E++ £199 - £349
65-200mm F4 Zuiko	E+/E++ £99 - £159
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80mm F4 Auto Macro Zuiko	E++ £225
80mm F4 Macro Zuiko	E+/E++ £175 - £199
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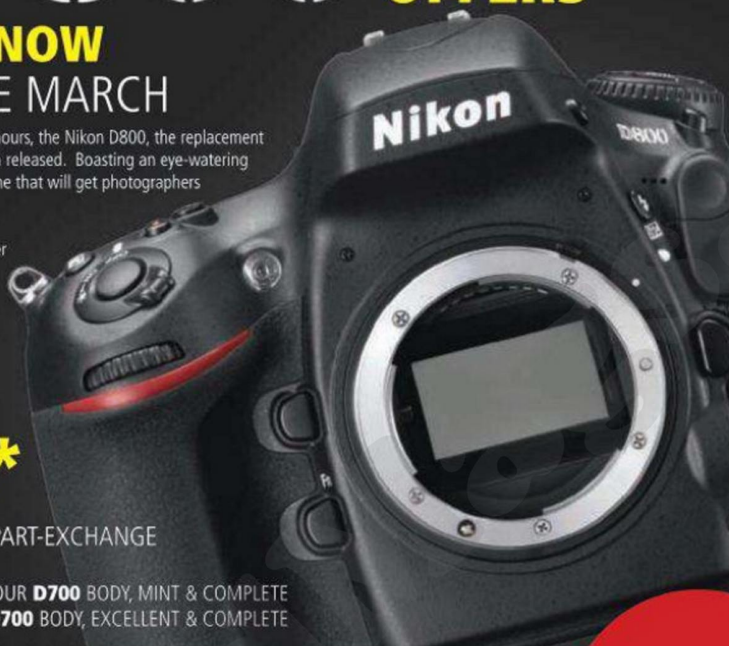
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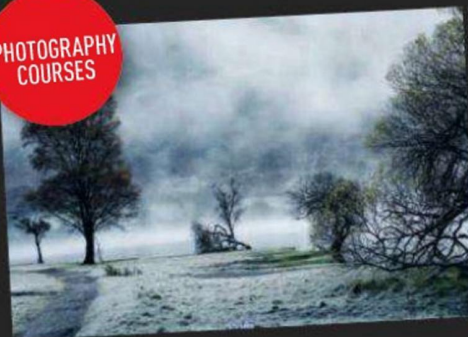
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- Shooting striking portraits
- Mastering still-life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens



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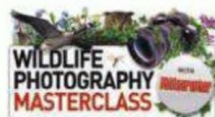
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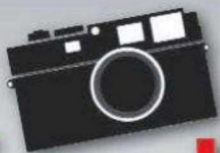


Ellie Harrison

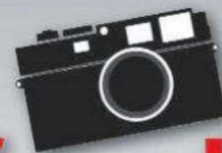


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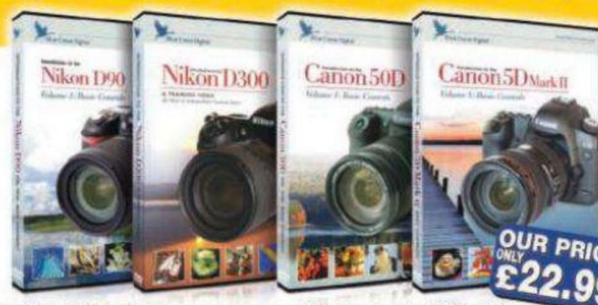
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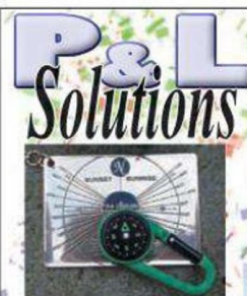
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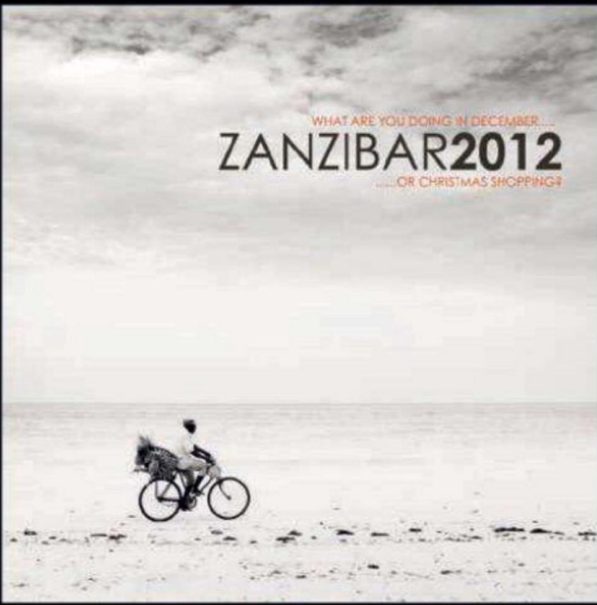



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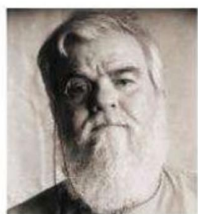
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ROGER HICKS

When trying to justify your latest purchase, the danger is that it can lead you to buy something you can't afford

MOST of us, at one time or another, tend to try to justify our choices of camera to others or to ourselves. Why do we have so many? Why do they cost so much? Why do we need another? How can we possibly defend spending as much on a camera as many people spend on cars?

The first thing to realise is that most so-called justifications are not justifications, but rationalisations. I sincerely doubt that our photographic forebears enjoyed their photography any less than we do today. I certainly didn't, some 45 years ago, with my Pentax SV and 800ft of ex-government Ilford FP3. I hope I've got better at taking pictures since then, but I don't think my enjoyment has changed much. Except, I suppose, that it was all so new and exciting then –

rather like the difference between being in love at 16 and being in love at 61.

Why, then, am I not still using that same SV, along with some decent, fresh Ilford film? Well, the SV was written off in a motorcycle accident in the 1970s, and actually, I do still use decent fresh Ilford film in another SV that I was given in the 1980s. So why do I use other cameras?

The first big difference is that nowadays my cameras help me earn a living. The second, consequent upon the first, is that I need to shoot a lot of colour. This presents me with a simple choice between shooting, processing and scanning film, or shooting digital. The cost and time differentials, when you're working professionally, are unanswerable. I still prefer film for black & white prints, though. You may not be able to see the difference in a magazine, but there is all the difference in the world when you look at original prints.

It's time to be honest. I still have the first decent digital camera I ever owned. In fact, I'm still using it – a Nikon D70. Many will laugh at the idea of a six-million-pixel D70 being a 'decent digital camera' in 2012, but if you replace the kit zoom with a good lens, it is astonishingly good. Good enough, in fact, for the great majority of what I've done for the past few years.

There is, however, a significant difference between 'great majority' and 'all'. Sure, I can get around this with

my film cameras – even the Kowa Six we inherited from my father-in-law delivers excellent quality, never mind the Alpa 12 or the 'baby' Linhof, and that's before I move on to bigger formats still. But this is where yet another factor comes in.

Around 40 years ago, my girlfriend bought (on my advice) a Leica II. Shortly afterwards, I bought a IIIa. Ever since, I've found rangefinder cameras much more congenial than reflexes. In the 1970s, I moved on from screw Leicas to bayonet; in the early 21st century I finally got a metered Leica; and when they came out, I got an M8, for the aforementioned digital advantages (cost and time).

Fair enough, but you may already have noticed the word 'congenial'. This is not an objective judgement. Oh, sure, I can point to small size and light weight, which are objective, and to the way you can see outside the frame with a rangefinder camera, but the advantages of the latter are pretty subjective.

Rangefinders and digital bring us to a question that is part objective, part subjective. Ever since I bought it, around 1980, the 35mm f/1.4 Summilux has been pretty much

my standard lens. With the 1.33x magnification of the M8, that's like 46.5mm on full frame. To get something similar to 35mm on film, I'd need 24mm on the M8. This is a focal length I don't own, and besides, f/2.8 is too slow for me. I was screwing up the courage to buy a 24mm f/1.4 Summilux when the M9 came out. Yes, the M9 was a few hundred pounds more expensive than the Summilux, but I got all my focal lengths back: 15–135mm, instead of 20–180mm, and my fast 35mm.

Now, here's a question. You will see that with only a little gentle weaselling, which might have escaped your notice had I not drawn it to your attention, I have 'justified' the purchase of an alarmingly expensive camera. Most of the time, for most people, it would be a lot more honest to say, 'I want this,' rather than, 'I need this.' The danger with 'justification' is that it can lead you to buy something you can't afford. Admit that it's rationalisation, and you may be slightly more aware of this. **AP**

'With only a little gentle weaselling, which might have escaped your notice had I not drawn it to your attention, I have 'justified' the purchase of an alarmingly expensive camera'

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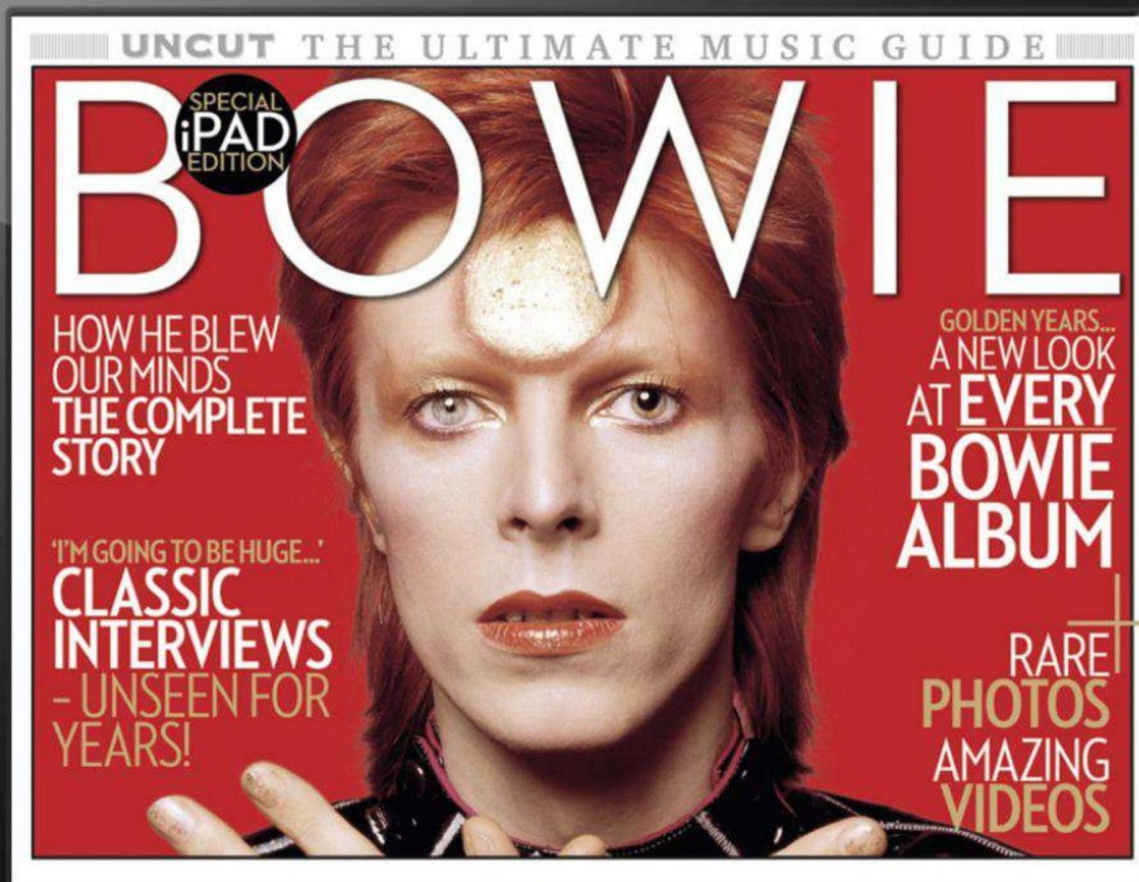
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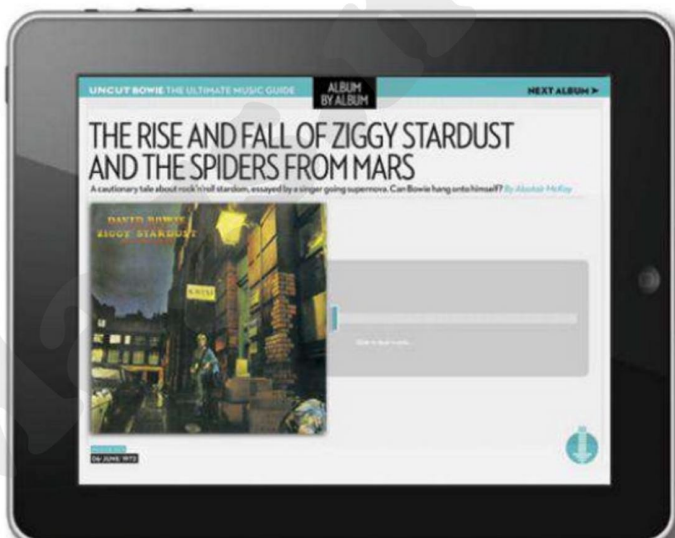
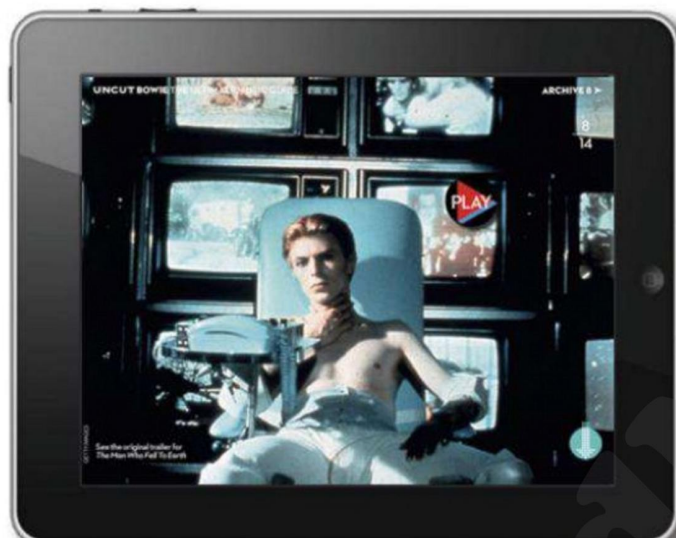
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